



COURSE OUTLINE

DIVISION: Humanities, Fine Arts and Social Science (HFASS)

COURSE: LIT 2008 Survey of Non-Western Literature

Effective Date: Spring 2025

Submitted Date: Aug-24

Credit Hours: 3.0

IAI Number (if applicable): H3-908N

Complete all that apply or mark "None" where appropriate:

Prerequisite(s): ENG-1001 with a C or Better

Enrollment by assessment or other measure? Yes No

If yes, please describe:

Corequisite(s): None

Pre- or Corequisite(s): None

Consent of Instructor: Yes No

Delivery Method: <input checked="" type="checkbox"/> Lecture	3 Contact Hours (1 contact = 1 credit hour)
<input type="checkbox"/> Seminar	0 Contact Hours (1 contact = 1 credit hour)
<input type="checkbox"/> Lab	0 Contact Hours (2-3 contact = 1 credit hour)
<input type="checkbox"/> Clinical	0 Contact Hours (3 contact = 1 credit hour)
<input type="checkbox"/> Practicum	0 Contact Hours (2-4 contact = 1 credit hour)
<input type="checkbox"/> Internship	0 Contact Hours (5-10 contact = 1 credit hour)

Offered: Fall Spring Summer

CATALOG DESCRIPTION:

Survey of Non-Western Literature explores literature written outside of Ancient Greece and Rome, Europe, and the United States with a focus on diverse, representative, and influential literary texts (either selections or in full) from various geographical areas, historical time periods, and literary genres, including poetry, narrative, drama, creative non-fiction, oral folktales, origin stories, and more. The course will promote close reading and analytical skills, as well as background on the cultural and historical contexts, the relationship of writers to literary and cultural traditions, literary terminology, and methods of literary analysis, evaluation, and criticism. **IAI #H3-908N**

ACCREDITATION STATEMENTS AND COURSE NOTES:

- Students must submit a paper, papers, and/or formal writings to a combined minimum total of fifteen (15) pages, ideally as multi-draft unit essays.
- At least 40 percent of the final grade should be comprised of writing assignments.
- Reading material can be organized chronologically, thematically, geographically, or by literary genre.

COURSE TOPICS AND CONTENT REQUIREMENTS:

Assigned readings of literary texts of Non-Western origin (at the discretion of the instructor), such as but not limited to the following authors and works:

Middle Eastern/Arabic

- [The Maxims of Ptahhotep](#) and the *Tale of the Shipwrecked Sailor* (Egypt)
- Sîn-lēqi-unninni (1600-1150 BC), *The Epic of Gilgamesh*
- Creation stories, such as the Sumerian *Eridu Genesis* (1650 BC)
- *Dialogue of Pessimism* (ca 1000 BC)
- Folktales from *One Thousand and One Nights*
- Khalil Gibran (1883-1931), such as *The Prophet*
- Naguib Mahfouz (1911-2006), such as *Palace Walk*
- Nawal El-Saadawi (1931-2021), such as *Woman at Point Zero*
- Khaled Hosseini (1965-), such as *The Kite Runner* or *A Thousand Splendid Suns*
- Betool Khedairi (1965-), such as *A Sky Too Close* or *Absent*
- Daniyal Mueenuddin (1963-), such as “A Spoiled Man”
- Malala Yousafzai (1997-), such as *I Am Malala*

Chinese, Taiwanese & Mongolian

- Du Fu (712-770), such as poems from *Spring in the Ruined City*
- Wu Cheng'en (ca. 1500–ca. 1582), such as *Journey to the West*
- Li Ruzhen (1763-1830), such as *Flowers in the Mirror*
- Perhat Tursun (1969-), such as *The Backstreets: A Novel from Xinjiang*
- Byambyn Rinchen (1905-1977), such as *Epic Poems of Our People*
- Ding Ling, such as “Miss Sophia’s Diary”
- Wu Qiang, the red sun
- Qu Bo, Tracks in the snow forest
- Guo Jingming cry me a sad river
- Xu Zechen Running Through Beijing
- Liu Zhenyun The Pick Pockets
- Bi SHumin The Femal Pscyologies
- Mo Yan life and death are wearing me out

Southeast Asian (Myanmar, Thailand, Laos, Cambodia, Vietnam)

- Chart Korbjitti (1954-), such as *Mad Dogs and Co.*
- Susan Fulop Kepner, *Married to the Demon King*
- Ajin Panjapan (1927-2018), such as *The Tin Mine*
- Sakdichai Bamrungpong, (1918-2014), such as *Ghost, No News from Tokyo*
- You Bo (1942-), such as *The 195-year-old Doctor*
- Mao Samnang (1981-), *The Snake King's Child*
- Nguyen Du (1766-1820), such as *The Tale of Kieu*
- Phan Boi Chau (1867-1940), such as *Ryukyu's Bitter Tears*

Japanese

- Shinto Creation Stories – The Kojiki or “An Account of Ancient Matters” (711-712), such as “Three Precious Children”
- Osamu Dazai (1909-1948), such as *No Longer Human*
- Yoko Ogawa (1962-), such as *The Memory Police*
- Sōseki Natsume (1867 – 1916), such as *Kokoro, I Am a Cat, And Then*
- Yukichi Fukuzawa (1835 – 1901), such as *An Outline of a Theory of Civilization*
- Chuya Nakahara, (1907-1937), such as *Poems of Bygone Days, Poems of a Goat*
- Ryūnosuke Akutagawa (1892- 1927), such as “Dragon: The Old Potter’s Tale”
- Murasaki Shikibu (ca. 976–1015), such as *The Tale of Genji*
- Sei Shonagon (ca. 965–1035), such as *The Pillow Book*
- Matsuo Basho (1644–1694), such *The Narrow Road to the Deep North*

Korean

- Han Kang (1970-), such as *I Do Not Bid Farewell, The Vegetarian*
- Han Yongun (1879 – 1944), such as *The Silence of Love: Poems*
- Jeong Ji-yong (1902 – 1950), such as *Distant Valleys*
- Yi Yuksa (1904-1944), such as “Green Grapes,” “The Wide Plain”
- Yun Dong-ju (1917 – 1945), such as *Sky, Wind, and Stars*
- Shin Kyung-sook (1963-), such as *Please Look after Mother*
- Kim Si-seup (1435 – 1493), such as *New Stories of the Golden Turtle*
- Kim Man-jung (1637 – 1692), such as *The Cloud Dream of the Nine*

Indian

- Rabindranath Tagore (1861-1941)
- R. K. Narayan (1906-2001), such as *Malgudi Omnibus*
- U R Ananthamurthy (1932-2014), such as *Samskara*
- Vikas Swarup (1961-) such as *Q & A*; possibly paired with *Slumdog Millionaire*)

- Joya Chatterji (1964-), such as *Shadows at Noon: The South Asian Twentieth Century*
- Salman Rushdie (1947-), such as *Midnight's Children* or "The Courter"

Latin American/Caribbean

- Juana Inés de la Cruz (1651 –1695), such as "You Foolish Men"
- Gabriela Mistral (1889-1957)
- Jean Rhys (1890-1979)
- Jorge Luis Borges (1899-1986)
- Pablo Neruda (1904-1973)
- Octavio Paz (1914-1998)
- Frantz Fanon (1925-1961)
- Gabriel García Márquez (1928-2014)
- Isabel Allende (1942-), such as *The House of the Spirits*
- Sylvia Iparraguirre (1947-), such as *Tierra del Fuego*
- Junot Díaz (1968-), such as *This is How You Lose Her*

African

- African Trickster Stories
- Jean-Joseph Rabearivelo (1901-1937)
- Mariama Ba (1929-1981)
- Chinua Achebe (1930-2013), such as *Things Fall Apart* or "Girls at War"
- Okot p'Bitek (1931-1982)
- Christopher Okigbo (1932-1967)
- Wole Soyinka (1934-)
- J.P. Clark (1935-2020)
- Ama Ata Aidoo (1934-2003)
- Ken Saro-Wiwa (141-1995)
- Ben Okri (1959-)
- Chika Unigwe (1974-), such as *On Black Sisters' Street*
- Chimamanda Ngozi Adichie (1977-), such as "The Danger of a Single Story"
- Warsan Shire (1988-), such as "Home"
- Koleka Putuma (1993-)

INSTRUCTIONAL METHODS:

Instructional methods may include but are not limited to:

1. Analysis of literary texts through reading, discussion, and lectures.
2. Synthesis of literature with philosophical, political, and social movements and figures through reading, discussion, and lectures.
3. Guided activities to practice reading, writing, analysis, and speaking skills.
4. Student conferences.

EVALUATION OF STUDENT ACHIEVEMENT:

Grading scale: A 90-100%, B 80-89%, C 70-79%, D 60-69%, F Below 60%

Evaluation activities:

1. Assigned readings from primary and secondary sources.
2. Unit examinations, which should include essays.
3. A paper, papers, and/or formal writings to a combined minimum total of fifteen (15) pages, ideally as multi-draft unit essays. At least 40 percent of the final grade should be comprised of writing assignments. Per Illinois Articulation Initiative requirements, writing components may include, but are not limited to reaction papers, journals, essay questions on exams or class assignments, extended blogs/ discussion posts, and research papers. Extended blogs/ discussion posts are defined as those that are significant and part of the assessed writing required in the course. Formal writing is defined as writing that articulates an idea in a critical manner.
4. Oral presentation as well as multimedia and digital presentations (either individual or group).
5. Presentations, papers, quizzes and exams.
6. Class discussions.

INSTRUCTIONAL MATERIALS:

Textbooks

Literary anthologies of Non-Western Literature (to be determined by the instructor in consultation with the academic dean) *such as*:

- *Masterpieces of Non-Western World Literature* by Thomas L. Cooksey, ed.,
- [*Victims of a Map: A Bilingual Anthology of Arabic Poetry*](#), 2005, Maḥmūd Darwīsh, Adonis, Samih al-Qasim
- [*The Columbia Companion to Modern East Asian Literature*](#), 2003, Joshua S. Mostow, Kirk A. Denton, Bruce Fulton, Sharalyn Orbaugh
- *Modern Japanese Literature: From 1868 to Present Day* by Donald Keene
- *Non-Western Literature at COD OER* by Melina Martin, 2022
- Online texts provided through the LMS

Resources

Poets.org

Annenberg Learner – Invitation to World Literature:

<https://www.learner.org/series/invitation-to-world-literature/>

LEARNING OUTCOMES AND GOALS:

Institutional Learning Outcomes

- 1) Communication – to communicate effectively;
- 2) Inquiry – to apply critical, logical, creative, aesthetic, or quantitative analytical reasoning to formulate a judgement or conclusion;
- 3) Social Consciousness – to understand what it means to be a socially conscious person, locally and globally;
- 4) Responsibility – to recognize how personal choices affect self and society.

Course Outcomes and Competencies

Upon completion of the course, the student will be able to:

1. Utilize close reading skills to analyze and discuss literary theme, genre, author's purpose, and literary devices from a variety of Non-Western texts.
 - 1.1 Show understanding of texts from a varied selection of Non-Western authors, representing different geographic regions.
 - 1.2 Identify the work of various authors from different geographic regions and different time periods, recognizing how the writers convey meanings/purpose and develop ideas
 - 1.3 Identify major themes in specific works of literature
 - 1.4 Explain how major themes are presented and developed through the specific details of a text.
 - 1.5 Identify, define, and describe the major genres of literature, such as fiction, non-fiction, and poetry, and the types of literature within those genres, such as letters, essays, sermons, poems, etc.
 - 1.6 Compare/contrast selected works early in the class to those that follow.
2. Explore the range, quality, and diversity of style in Non-Western literature.
 - 2.1 Demonstrate knowledge of the various genres of Non-Western literature, such as creation stories, essays, memoirs, letters, sermons, etc.
 - 2.2 Demonstrate understanding of the potential pitfall of "otherness" in the study of Non-Western literature from a Western lens.
 - 2.3 Demonstrate knowledge of the quality of Non-Western literature, perhaps by discussing the use of literary elements in a work, such as the use of metaphor, personification, typology, etc.
 - 2.4 Evaluate a piece based on its ability to effectively communicate its theme through stylistic elements, such as metaphor, narration, etc.

3. Examine the interrelation between society and literature, understanding how cultural, political, and philosophical movements affected and were affected by literature, and vice versa, especially explaining the relevance, importance, and relation of major themes to the literary, social, historical, and philosophical forces that influence the production and reading of literature.
 - 3.1 Identify and summarize literary forces that influence literature and explain how these forces are relevant to specific literary texts.
 - 3.2 Identify and summarize cultural forces—such as the development and improvement of various technologies, such as the printing press, weaponry, global policy, social media, etc.—that influence literature and explain how these forces are relevant to specific literary texts.
 - 3.3 Identify and summarize political forces, such as colonialism, post-colonialism, and decolonization, that influence literature and explain how these forces are relevant to specific literary texts.
 - 3.4 Identify and summarize philosophical forces that influence literature and explain how these forces are relevant to specific literary texts.
 - 3.5 Demonstrate an understanding of continuing literary traditions, the changes within those traditions, and the ways in which specific literary texts and writers contribute to the traditions and changes.
 - 3.6 Demonstrate an understanding of the social milieu of specific literary texts and writers and the impact of those texts and writers on that milieu.
 - 3.7 Demonstrate an understanding of the impact that specific literary texts and writers have had on historical and cultural development, as well as international relations.
 - 3.8 Demonstrate an understanding of the philosophical ideas presented in specific literary texts and the impact of those ideas upon the changing philosophical trends of society.
 - 3.9 Discuss the differences that race, gender, ethnicity, history, politics, geographical location, economic position, and/or philosophical/theological background make in a writer's texts.
4. Become familiar with various critical approaches to literature and utilize critical approaches to analyze and interpret literature.
 - 4.1 Describe various critical approaches to literature, such as formalist, historical, new historical, feminist, etc.
 - 4.2 Identify and explain a specific critical approach or approaches used in a critical commentary on a text.

- 4.3 Demonstrate an ability to analyze a text with various critical approaches.
 - 4.4 Demonstrate how and why various critical approaches lead to different interpretations of the same text.
5. Continue to develop the ability to write thoughtful, well-written college-level essays that respond to and analyze literary works, integrating their own thoughts with those of others.
 - 5.1 Formulate and develop a thesis appropriate for specific writing assignments.
 - 5.2 Conduct significant research relevant to specific assignments.
 - 5.3 Develop the ability to recognize and judge the credibility of secondary sources
 - 5.4 Use material from both primary and secondary sources to develop and support interpretations of literary texts.
 - 5.5 Demonstrate the ability to formulate, support, and develop original interpretations of literary texts.
 - 5.6 Express ideas in writing characterized by full development, clear organization, appropriate sense of audience, correct MLA citation and documentation of sources, and adherence to rules of English syntax, grammar, and mechanics.
 6. Demonstrate “social consciousness” by personally reflecting on the themes and topics in Non-Western texts, by comparing/contrasting themes and topics of texts from different time periods and different cultures.
 - 6.1 Demonstrate perspective-taking through openness to new perspectives and diverse others
 - 6.2 Analyze diverse perspectives, explaining the ambiguity, complexity, and potential benefit(s) that comes with multiple perspective
 - 6.3 Assess one’s own personal perspective, when appropriate, a process that frequently requires courage and/or humility.
 - 6.4 Describe various elements inherent to one’s own culture and to Non-Western cultures: history, values, politics, communication styles, economy, beliefs, practices, etc.
 - 6.5 Identify significant themes and/or approaches in literature and discuss whether they seem uniquely or especially Non-Western in their earliest manifestations.