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San José State University
Department of English & Comparative Literature
Engl 208 Comparative Literature: Globalization & Literature
Spring 2013

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Office Hours:	W 3:00-4:00 and by appointment
Class Days/Time:	W 4:00-6:45
Classroom:	Health Building 405

Canvas (LMS)

We will be using the university LMS system CANVAS for this class. All course materials, including guidelines, rubrics, and announcements will be made available through canvas. You will also be expected to submit all assignments via canvas, unless otherwise instructed.

Course Description

Images of war in Syria, Iraq, and Afghanistan are instantly relayed across the globe from Boston to Bahrain, from Bombay to Beijing. The World Wide Web stretches across virtual space linking ideas and peoples on different continents. Multinational corporations relocate overnight across national frontiers taking with them money and jobs which workers desperately chase. As transportation and technology shrink distances, we seem to be living in a veritable global village. Hollywood films and McDonald fries are as easily available in Tokyo and Istanbul as Chinese cuisine and Caribbean music are in Boston and Cleveland. For some, these changes hold out hope for the creation of new communities and unforeseen solidarities; for others, they are producing a clash of civilizations, tribal warfare on a global scale; for yet others, these changes merely veil corporatization and imperial expansion. Drawing on recent debates about globalization, this course examines the relationship between literature, culture, and the emerging global world order. How is globalization shaping literature/culture and how is literature/culture representing globalization? What does it mean to look at literature from a global or transnational rather than a national perspective? How is "world literature" being constituted as a field of study and what role does the English language play in this? What is the basis for comparative literature and what are the terms in which we might speak about differences or distinctions among different literatures/cultures? (How) Can literary interpretation and aesthetic judgment escape

ethnocentrism? We will pursue these and other questions through reading as well as writing globalized fiction.

This course is designed as an intensive workshop in reading-writing globalized fiction. In addition to studying selected novels/films over the course of the semester, we will also propose and complete a significant writing project (literary criticism OR creative writing) that will be workshopped and revised over the course of the semester.

Student Learning Objectives

MA PROGRAM STUDENT LEARNING OBJECTIVES
1. Students will demonstrate an appropriate level of expertise in literary history, literary theory, and rhetoric.
2. Students will demonstrate high-level proficiency in literary research and in the synthesis of research.
3. Students will demonstrate critical and analytical skills in the interpretation and evaluation of literary texts.
4. Students will demonstrate a command of written academic English, including the abilities to a) organize and present material in a cogent fashion, b) formulate and defend original arguments, c) employ effectively the language of their discipline and d) write under time constraints.
5. Students will demonstrate a reading knowledge of at least one foreign language.
6. Students preparing for teaching careers will receive the appropriate instruction.
7. Students will be prepared for further graduate study.

Course Student Learning Objectives

- Explore globalization in and through literature/film
- Develop a comparative global approach to the reading, writing, interpretation, and evaluation of literary texts/films.
- Gain greater insight into various social, political, and cultural issues of global importance through the study of global literature/film.
- Learn *from* not just about different cultures/literatures
- Understand key concepts and terms in globalization and postcolonial studies and become familiar with significant debates that constitute these two intersecting fields.

Required Texts (any edition)

Carlos Fuentes, *The Crystal Frontier (selections)*
Jamaica Kincaid, *Lucy*
Michael Ondaatje, *The English Patient*
Salman Rushdie, *Shalimar, the Clown*
Tayeb Salih, *Season of Migration to the North*
Kiran Desai, *Inheritance of Loss*

Films
The Quiet American
Lost in Translation
Babel

Classroom Protocol

Attendance & Participation: Regular attendance and active participation in class discussions are extremely important. Please arrive on time and stay for the entire class. Before you enter our classroom, please turn off your mobile phone, iPod and other electronic devises that might distract you from attending to your work. You are responsible for all materials assigned, presented and discussed. You are encouraged to take notes in class, but you should have studied the materials before class begins. Poor attendance/participation will have negative effects on your final grade. Since most classes will be based on group discussions, presentations and workshops it is crucial for you to keep up with the readings and take an active as well as thoughtful role in all classroom activities. Your questions, comments, insights, and interpretations are valuable no matter how outlandish they may seem. So do speak up!

Conferencing: I encourage you to visit me in my office whenever you need to discuss something, whether it is an assignment or any other difficulty you may be having with the structure and format of the class. I am completely open to criticism and suggestions because the only way I can fix things is if I know what is wrong.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html . Information about late drop is available at http://www.sjsu.edu/sac/advising/latedrops/policy/ **.** Students should be aware of the current deadlines and penalties for adding and dropping classes.

Assignments and Grading Policy

Assignments:

1. **Oral Presentations:** You will make two short oral presentations on two different novels of your choice from our reading list. In consultation with other members working on the same novel, you will select a topic for your presentation (from a list of suggested topics). The lead member in each group will be responsible for ensuring proper coverage and distribution of topics. As part of the presentation, you will prepare a 1-2 page handout/PowerPoint highlighting the mains ideas. You may elaborate on these ideas in your oral presentation. You will submit a hard copy of your handout/PPT at the beginning of class. (PLO 3)

2. **Project Proposal:** You will write up a short 2-3 page proposal for a significant writing project you wish to pursue in the class. This could be a work of literary criticism OR a work of creative writing (fiction as well as non-fiction). You may choose from a list of suggested topics/ideas or you may come up with your own. In addition to a brief description, you must provide a list of 8-10 sources and outline a plan/schedule for pursuing and completing the project. You will write your proposal in two stages: a rough draft and a revised final version. **Deadline for submitting proposals: 11:59 Tues of weeks 4 & 5.** (PLO 2, 7).

3. **Weekly Writing:** Following your proposed plan, you will write a minimum of 500 words each week, from weeks 3-12 (total 10 weeks). **Deadline for submitting Weekly Writing: Tues 11:59 pm.** Your submissions can be viewed and commented on by anyone in the class, so do make use of this opportunity to actively give and get feedback. I will read and comment on these submissions but As long as you write the minimum required, you will get the points allotted for this assignment. (PLO 4)

4. **Writing Workshops**: We will have three formally scheduled workshops in which you will participate by submitting your work for critique and by critiquing the work of others.

   Your submission: Your workshop submission must be a substantive, self-contained piece of lit. crit. Or a complete story. If your workshop submission is an excerpt of a longer work, please include a brief (1-page) synopsis that contextualizes the selection and focuses readers on particular aspects on which you'd like feedback. Deadline for submitting workshop material **11:59 pm Mon** before your scheduled Workshop.

   Your critique: Please bring written critiques of each of the submissions of the others on a separate sheet of paper. You will share these in class during the workshop. All critiques will be collected and given to the writer for revision purposes.

   Additional guidelines/protocols for submission, critique, & revision will be clarified in class. You are responsible for bringing electronic or hard copies of all materials being workshopped in class.

   Formal workshops for Literary Criticism Projects: Weeks 7, 10, 15
   Formal workshops for Creative Writing Projects: Weeks 8, 11, 15
    (PLO 3, 4)

5. **Seminar Project**: The final seminar project will be either a researched literary criticism article or a complete piece of fiction/non-fiction that has been carved out of the weekly writings, workshops and revisions. (4000-5000 words minimum). Along with the final project you will submit a 500 word report that identifies and explains the specific revisions you made to the 3 workshop submissions and how you incorporated these into the final project. Submit hard copy in class on 5/8/13. **Deadline: 11:59 pm 5/7/13,Tues before last class** (SLO 2, 3).

Grading:

Two Oral presentations with handout	300 (150x2)
Project Proposal	100
Weekly Writings	150 (15x10)
Writing Workshops	225 (25+25+25=75x3)
Seminar Project	225
Total	1000

Note: In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. Grades issued will represent a full range of student performance and will adhere to the SJSU academic standards of assessment.

University Policies

Academic integrity

Students should know that the University's Academic Integrity Policy is availabe at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the DRC (Disability Resource Center) to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs

may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Learning Assistance Resource Center

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to motivate them to become self-directed learners. The center provides support services, such as skills assessment, individual or group tutorials, subject advising, learning assistance, summer academic preparation and basic skills development. The LARC website is located at http:/www.sjsu.edu/larc/.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at http://www.sjsu.edu/writingcenter/about/staff//.

Peer Mentor Center

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering "roadside assistance" to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The Peer Mentor Center website is located at http://www.sjsu.edu/muse/peermentor/ .

English 208 / Comparative Literature: Globalization & Literature
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This schedule is subject to change with fair notice; the notice will be made available via canvas or mysjsu

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/23	Intro to course; Intro to Canvas Discussion: globalization & literature
2	1/30	Carlos Fuentes, *The Crystal Frontier* Discussion
3	2/06	Jamaica Kincaid *Lucy* Presentations and discussion **Weekly Writing starts**
4	2/13	Micheal Ondaatje *The English Patient* Presentations and discussion **Proposal Draft Due**
5	2/20	Micheal Ondaatje *The English Patient* Presentations and discussion **Proposal Due**
6	2/27	Graham Greene, *The Quiet American* Sophia Coppola, *Lost in Translation* Discussion **Lit Crit Workshop #1**
7	3/06	Tayeb Salih, *Season of Migration to the North* Presentations and discussion
8	3/13	Tayeb Salih, *Season of Migration to the North* Presentations and discussion **Creative Writing Workshop #1**
9	3/20	Alejandro González Iñárritu , *Babel* Discussion
10	3/27	Spring Break
11	4/03	Salman Rushdie, *Shalimar, the Clown* Presentations and discussion
12	4/10	Salman Rushdie *Shalimar, the Clown* Presentations and discussion **Lit Crit Workshop #2**
13	4/17	Kiran Desai, *Inheritance of Loss* Presentations and discussion **Creative Writing Workshop #2** **Weekly Writing Ends**

Week	Date	Topics, Readings, Assignments, Deadlines
14	4/24	Kiran Desai, *Inheritance of Loss* Presentations and discussion
15	5/01	**Workshop #3 for everyone**
16	5/08	Readings from Seminar Project