

San José State University
H&A/English & Comparative Literature
English 208: Globalization & Literature, Fall 2016

Course and Contact Information

Instructor:	Revathi Krishnaswamy
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Office Hours:	M: 1-4
Class Days/Time:	M: 4-6:45
Classroom:	FO 104
Course Format	Seminar

Canvas and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You will also submit all assignments via Canvas, unless otherwise instructed. You are responsible for regularly checking with the messaging system through [MySJSU](#) at <http://my.sjsu.edu> to learn of any updates.

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 neocolonial expansion. Drawing on recent debates about (post-/neo-)colonialism and globalization, this course examines the relationship between literature, culture, and the emerging 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? Does postcolonial literature represent a substantive challenge to the hegemony of the Western literary canon or does it only offers a shallow, politically correct, counter-narrative that simply reverses the roles of the villain and the

hero so that white/Western men valorized in canonical literature are now villainized, while heroic roles are filled by women, people of color, or other politically oppressed groups? Is postcolonial literature premised on an oppositional/alternative aesthetics or does it merely replicates the canon in terms of genres, narrative devices, characterization, language and style? 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 today 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 seminar in reading-writing global fiction. In addition to studying selected literary texts, we will propose and complete a significant writing project (literary criticism OR creative writing) that will be workshopped and revised over the course of the semester.

Program Learning Outcomes

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 Learning Outcomes (CLO) (Required)

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

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

Required Texts/Readings

Carlos Fuentes, *The Crystal Frontier* (selections available on Canvas)

Salman Rushdie, *East West* (selections available on Canvas)

Michael Ondaatje, *The English Patient*

Tayeb Salih, *Season of Migration to the North*

Assia Djebar, *Fantasia*

Emile Habibi, *The Secret Life of Saeed the Pessoptimist*

Jamaica Kincaid, *Lucy*

Kiran Desai, *Inheritance of Loss*

Strongly Recommended: (excellent introductions to the fields of postcolonial theory and globalization studies from which we will be drawing our conceptual frameworks and theoretical ideas; best to read before and during the course as supplement to the required primary texts)

Robert Young: *Postcolonialism: a very short introduction* (OUP, 2003)

Manfred Steger: *Globalization: a very short introduction* (OUP, 2013)

Course Requirements and Assignments

(More details will be provided in class and in handouts)

1. **Oral Presentation:** You will make two oral presentations on assigned topics related to the readings. As part of the presentation, you will prepare a 1-2 page handout/PowerPoint highlighting the main ideas. You will elaborate on these ideas in your oral presentation. (SLO 2, 4)
2. **Weekly Writing/Response:** you will write and submit a minimum of 500 words (2 pages) on Canvas each week, from weeks 4-13 (total 10 weeks). You will also respond to at least one other submission. As long as you write the minimum required, you will get the points allotted for this assignment. (SLO 3)
3. **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/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 bibliography of 3-5 sources and outline a plan/schedule for pursuing and completing the project. You will write your proposal in two stages: a rough draft (week 2) and a revised final version (week 3) (SLO 4).
4. **Workshop:** We will have two formally scheduled workshops in which you will participate by submitting your work for critique and by critiquing the work of others. Detailed guidelines/protocols will be provided for submission, critique, & revision. When 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 you'd like feedback about. (SLO 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 carved out of the weekly writings, workshops and revisions (15-20 pages) (SLO 4, 7).

Grading Information (Required)

Two Oral presentations with handout	300 (125 talk +25 handout=150x2)
Ten Weekly Writings	150 (10 writing + 5 responding=15x10)
Two Workshops	250 (100 writing+25 responding=125x2)
Project Proposal	100
Final Project	200
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.

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 and other electronic devices 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 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.

University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

Academic integrity

Students should know that the University's [Academic Integrity Policy is available at \[http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf\]\(http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf\)](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 \[http://www.sa.sjsu.edu/judicial_affairs/index.html\]\(http://www.sa.sjsu.edu/judicial_affairs/index.html\)](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.

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/.](http://www.sjsu.edu/writingcenter/about/staff/)

English 208 / Comparative Literature/ Course Schedule

This schedule is subject to change with fair notice via canvas or mysjsu

Week	Date	Topics, Readings, Assignments, Deadlines
1	8/29	Intro to course Lecture: Globalization and Literature
2	9/05	Labor Day – No class
3	9/12	Carlos Fuentes, <i>The Crystal Frontier</i> Q&A: Globalization and Literature (Based on lecture and recommended readings)
4	9/19	Micheal Ondaatje <i>The English Patient</i> Watch Film; Discussion
5	9/26	Micheal Ondaatje <i>The English Patient</i> Presentations and discussion
6	10/03	Jamaica Kincaid <i>Lucy</i> Presentations and discussion Consultation on Research Project Proposal
7	10/10	Jamaica Kincaid <i>Lucy</i> Presentations and discussion Research Project Proposal Due on Canvas by 11:59
8	10/17	Tayeb Salih, <i>Season of Migration to the North</i> Presentations and discussion
9	10/24	Tayeb Salih, <i>Season of Migration to the North</i> Presentations and discussion
10	10/31	Rushdie <i>East West</i> Workshop #1
11	11/07	Assia Djebar <i>Fantasia</i> Presentations and discussion
12	11/14	Assia Djebar <i>Fantasia</i> Presentations and discussion
13	11/21	Emile Habibi, <i>The Secret Life of Saeed the Pessoptimist</i> Presentations and discussion
14	11/28	Emile Habibi, <i>The Secret Life of Saeed the Pessoptimist</i> Presentations and discussion Workshop#2
15	12/05	Kiran Desai <i>Inheritance of Loss</i> Presentations and discussion
16	12/12	Kiran Desai <i>Inheritance of Loss</i>

Week	Date	Topics, Readings, Assignments, Deadlines
		Presentations and discussion Overview: Q&A
	12/16 Friday	Research Project due on Canvas by 11:59 pm