

COURSE SYLLABUS

ENGL 5370, section 1

Multicultural Literature: Hybrid Lives: Contemporary Literature of Migration

3 credits

online course

Spring 2018

Dr. Shemak

aas004@shsu.edu

Blackboard and Online Access

This class is taught online. Students will need an active Sam Houston e-mail account to access the course website through Blackboard. This site will have announcements, assignment memos, and other course materials. Students will need reliable internet access in order to participate in this class and receive a passing grade. Please direct your questions about technology-related issues to Blackboard IT.

Virtual Office:

Please post questions concerning the course or course content to the Virtual Office on Blackboard, and another person in the class can, the teaching assistant, or I will respond within 24-48 hours, M-F. You may also post responses to fellow students' questions if you have answers for them. Please don't post any questions or comments of a private nature, as this is a class discussion board viewable by all students. For questions concerning a more personal issue, please email - remembering to place a title in the subject box and to sign your name.

For questions of a personal nature, email me at aas004@shsu.edu. Please allow at least 24 hours for a response, Monday-Friday (if you email me on Friday, do not expect a response until the following Monday). Do not email me at the last minute before an assignment is due and expect an immediate response. Email me as a last resort or in the case of an emergency. As much as possible, please contain correspondence to the Virtual Office.

Course description

This course examines how contemporary literature portrays migration from the “Third World” to the United States or elsewhere. We will take into account how this literature crosses literary borders and how it occupies hybrid, liminal, and diasporic spaces. How do these writers address the stakes involved in migrating? How does the literature of migration speak to the intersections of gender, race, sexuality, religion, and/or nation of origin? We will investigate the differences between such terms as “immigrant,” “migrant,” “refugee,” and “exile,” and if/how these terms apply to the literature we are reading.

Learning Objectives:

- Evaluate the development of “Multicultural Literature” and how it responds to the traditional literary canon.
- Identify terminology associated with contemporary literature of migration: exile, immigrant, refugee, third space, etc.
- Evaluate which borders the literature assigned in the courses crosses.
- Apply theories to contemporary literature of migration.
- Consider how race, religion, ethnicity, sexuality, and gender affect contemporary literature of migration.

Other Objectives include:

- Developing critical thinking skills by analyzing literary themes, characterization, plot, etc.
- Developing writing skills through a variety of forms of writing including discussion board postings and formal written papers.

- To analyze and evaluate the philosophical insights and value judgment of writers of various cultures.
- To develop an appreciation of the literary techniques, literary vocabulary, and aesthetic values common to cultures, as well as those peculiar to individual cultures.
- To develop a more cosmopolitan outlook, both aesthetically and philosophically.
- To develop critical and analytical skills in oral and written discussion and argumentative analysis.

Required Texts

Gloria Anzaldua, *Borderlands/La Frontera: The New Mestiza*

Edwidge Danticat, *Create Dangerously: The Immigrant Artist at Work*

Mohsin Hamid, *The Reluctant Fundamentalist*

Lisa Ko, *The Leavers*

Viet Thanh Nguyen, *The Sympathizer*

Caryl Phillips, *A Distant Shore*

Zadie Smith, *White Teeth*

Samar Yazbek, *The Crossing*

Ibi Zoboi, *American Street*

BLACKBOARD DISCUSSION BOARD

Each week you will need to submit 1 original discussion board post (by starting a new thread of your own) and 2 discussion board comments (in which you continue a thread started by another student—you'll need to hit "reply"). Discussion Board posts must be based on the reading and should in some way synthesize each week's readings (or one or part of the week's readings). Use the "word count" feature in the "Tools" menu in MS Word to check to see how long your post is (do not include epigraphs and any quoted material in your word count; the word count

should be of what you have written). Put this number at the bottom of your post. For example: Word count: 253. **Misrepresenting your word count will result in a zero grade for the post.** Cut and paste or type discussion board responses in the box provided in discussion board instead of attaching your document to a discussion board post.

Overall, your discussion board posts are meant to be exploratory; you can use them as a place to raise questions, to respond to a theme or an issue discussed in the reading, etc. You do not need to respond to all of the reading for a given week. You can choose to write about one piece (literary or theoretical), a chapter, a character, theory, etc. At least five of your original discussion board posts for the semester must be on one of the secondary readings (excluding the brief readings detailing the background on an author or text; encyclopedia entries, etc.) or videos for a week. I have indicated which readings/videos count as a secondary reading. Each original discussion board post must be **at least** 250 words long (use the Word Count feature in Word). Comments should be 125 words long each. Begin each original board post and comment with a quotation from one of the week's readings in the form of an epigraph (a quotation that comes before the body of your response). Your post needs to explain **how** the quotation relates to and supports your response. The word count of this quotation is separate from the minimum number of words required for the post. The discussion board represents the only opportunity for you to interact with your classmates. These discussion posts should be relatively polished. If there a lot of typos or usage errors, your discussion grade will be affected. You should use the **Literary Present Tense** in your discussion board posts. Discussion posts should offer original thought; they should not merely summarize what has already been stated in the reading or what has been stated by another student. They should demonstrate engagement with the text(s). Please treat these posts as you would any other piece of writing that you would submit for a class; avoid "text language," emojis, and the like. Remember that, although this class is online, it is an academic university class. While the discussion board posts may seem minor, note that they are a major portion of your grade in the class.

I may interject in the discussion board from time to time. Any inappropriate comments or discussions (i.e., hostile, unrelated to the course, etc.) will not be tolerated and will not receive credit. Remember that this is a formal academic course and all of your writing should reflect that. Online communication is often very informal (think of Facebook, Twitter, etc.), but you must treat this course as

you would any communication (oral or written) in a face to face class. This is how you demonstrate your weekly understanding of the course material. Thus, you need to keep up with Discussion Board posts and comments; failure to do so will negatively affect your grade.

To recap:

1. Each regular week (excluding the weeks 1 and 15) requires submission of an original discussion board post and two discussion board comment.
2. Discussion board posts must respond to one or all of the week's readings.
3. Five of your required original discussion board posts during the semester must be about a given week's secondary reading(s).
4. You must submit 2 comments per week in addition to your original discussion board post. Thus, a total of 3 discussion board posts are required each week.

ANNOTATED BIBLIOGRAPHY: You will need to do outside research and provide an annotated bibliography of 12-15 sources. The sources for the bibliography should include scholarly studies of the author, a study of a specific work or works, interviews with the author, studies that are particularly relevant to the historical context that an author addresses in his/her work, etc. Book reviews are not appropriate for an annotated bibliography. You will be graded on the quality of the sources. Make sure that you use MLA documentation style. Consult the latest edition of the MLA Handbook for Writers of Research Papers.

PAPER PROPOSAL: (2 pages) This paper should outline the proposed topic (of your choosing) for the final research paper. The topic may be about an author or text that is assigned in the course, or you may choose a topic that is different from the authors/texts on the syllabus, as long as it is related to the theme of the class (contemporary literature and migration). Include which texts you will be using, theoretical framework (i.e., "the portrayal of hybridity and women and migration in contemporary literature"), your approach, possible argument, etc. You should list at least 5 sources that you will be using (MLA format). Sources should include articles from scholarly peer-reviewed journals and books (accessed via a number of databases including MLA Bibliography, ProjectMuse, or JStor). You should not rely upon book reviews or websites as sources. You may need to order books, articles, and book chapters through inter-library loan (if SHSU does not have them).

FINAL RESEARCH PAPER: (18-20 pages not including the bibliography) pages: The paper should include a bibliography of at least 20 sources. The bibliography can include works cited and works consulted.

Note: The annotated bibliography, paper proposal and final paper should be linked assignments. In other words, if you do your annotated bibliography of Edwidge Danticat/*Create Dangerously*, your final paper should build upon the research that you have already done for it.

GRADING

NOTE: All assignments must be turned in on time, by the deadline. If a Discussion Board post or comment is more than 24 hours late, you will not receive credit for it.

Assignments—more details for each assignment tba

| | |
|------------------------|----|
| Midterm Paper | 20 |
| Paper proposal | 10 |
| Annotated Bibliography | 20 |
| Final Paper | 20 |
| Weekly DB posts | 30 |

Folders open week by week. All folders for a unit or the class **will not** be available at the beginning of the semester. Each week's folder opens at 11:59 PM Friday.

- Original discussion board posts due Monday at 11:00 PM.
- Comment 1 due by Tuesday 11:00 PM.
- Comment 2 (choose a separate student's post from the one that you did for comment 1) due by Thursday 11:00 PM.
- All other assignments due at 11:00 PM of their due date.

Note: Read all original discussion board posts before choosing one to respond to for comment 1. Comment 2 can continue a “discussion” thread by responding to another student’s comment 1 (a comment on an original discussion board post). Read all comment 1 before choosing one to respond to for you comment 2, or you may choose another original discussion board post to comment on for comment 2. If you have any questions, please post them in Virtual Office.

COURSE POLICIES

ACADEMIC DISHONESTY: All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including, but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials. Any students found cheating on exams, or plagiarizing papers (which would include not using proper citation, appropriating someone else’s ideas as your own, or pasting pieces of written texts from other sources into your paper without indicating that the words and ideas are not your own) will FAIL the course.

The statements on academic dishonesty that are listed below are taken from the SHSU Code of Conduct.

5.31 “Cheating” includes, but is not limited to:

- (1) Copying from another student’s test paper, a laboratory report, other report, or computer files, data listings, and/or programs.
- (2) Using, during a test, materials not authorized by the person giving the test.
- (3) Collaborating, without authorization, with another person during an examination or in preparing academic work.

(4) Knowingly, and without authorization, using, buying, selling, stealing, transporting, soliciting, copying, or possessing, in whole or in part, the contents of an unadministered test.

(5) Substituting for another student; permitting any other person; or otherwise assisting any other person to substitute for oneself or for another student in the taking of an examination or test or the preparation of academic work to be submitted for academic credit.

(6) Bribing another person to obtain an unadministered test or information about an unadministered test.

(7) Purchasing, or otherwise acquiring and submitting as one's own work any research paper or other writing assignment prepared by an individual or firm. This section does not apply to the typing of the rough and/or final versions of an assignment by a professional typist.

5.32 "Plagiarism" means the appropriation and the unacknowledged incorporation of another's work or idea into one's own work offered for credit.

This policy is not intended to discourage the occasional visiting of classes by responsible persons. Obviously, however, the visiting of a particular class should be occasional and not regular, and it should in no way constitute interference with registered members of the class or the educational process.

STUDENTS WITH DISABILITIES:

It is the policy of SHSU that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex. They should then make arrangements with me so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see:

<http://www.shsu.edu/dept/academic-affairs/documents/aps/students/811006.pdf>

SHSU Services for Students with Disabilities:

Telephone: 936-294-3512

TDD: 936-294-3786

E-mail: disability@shsu.edu

Web Address: www.shsu.edu/disability

RELIGIOUS HOLIDAYS: Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). This request must be made in the first fifteen days of the semester. The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed.

INSTRUCTOR EVALUATIONS: Students will be asked to complete a course/instructor evaluation form toward the end of the semester.

Week /assignments—You are responsible for any and all changes to the syllabus. To avoid the confusion of altering the syllabus (which would result in different versions of the syllabus), any changes made to the learning activities will be reflected in the weekly folders).

Unit 1

Jan. 17—Course becomes available, week 1 and week 2 folders open

Read through introduction to the course and syllabus

Introductions discussion board post due Friday, January 19th, 5 PM

Wk 2

Read:

G Anzaldua, *Borderlands/La Frontera: The New Mestiza*

["Migrants, Refugees, and Asylum Seekers: What's the Difference?"](#)

Amardeep Singh, blogpost on ["Mimicry and Hybridity in Plain English"](#)

Jonathan Kramnick, ["The Making of the English Canon"](#) (counts as a secondary source)

Ankhi Mukherjee, ["What is a Classic?' International Literary Criticism and the Classic Question"](#) (counts as a secondary source)

Henry Louis Gates, Jr. "Trading on the Margin: Notes on the culture of Criticism" in *Loose Canons: Notes on the Culture Wars*.

Jonathan Rutherford, ["The Third Space: Interview with Homi Bhabha"](#) (counts as a secondary source)

View:

[Toni Morrison on language, evil, and the "white gaze" \(start 25 mins in and watch until 1 hour point\)](#) (counts as a secondary source)

Recommended (not required):

T.S. Eliot, "What is a Classic?"

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[Annenberg Learner: American Passages: A Literary Survey](#)

Wk 3 opens at 11:59 on Jan. 26th

Read:

The Reluctant Fundamentalist book

Leerom Medovoi, “ ‘Terminal Crisis?’: From the Worlding of American Literature to World-System Literature”

Rebecca Walkowitz, “The Location of Literature: The Transnational Book and the Migrant Writer”

View:

[Interview with Mohsin Hamid](#)

Optional: *The Reluctant Fundamentalist* (film, paid streaming on amazon.com and youtube.com)

Wk 4 folder opens at 11:59 on Feb 2nd

Read:

N.Farah, *Yesterday, Tomorrow: Voices From the Somali Diaspora*

[“Nuruddin Farah: A Life in Writing”](#)

Week /assignments—You are responsible for any and all changes to the syllabus. To avoid the confusion of altering the syllabus (which would result in different versions of the syllabus), any changes made to the learning activities will be reflected in the weekly folders).

DUE: Paper 1 by Friday, 2/9/18 at 11 PM

Unit 2

Wk. 5 folder opens at 11:59 PM on Feb 9th

Read

Edwidge Danticat, *Create Dangerously*

[Albert Camus, “Create Dangerously” \(counts as a secondary source\)](#)

Bharati Mukherjee, “Immigrant Writing” (counts as a secondary source)

View:

[Edwidge Danticat reading](#)

[Daniel Morel talks about his role as a Haitian photographer](#)

Wk. 6 folder opens at 11:59 PM on Feb. 16th

view

I Walked With a Zombie (1943) and [White Zombie](#) (1932)

Week /assignments—You are responsible for any and all changes to the syllabus. To avoid the confusion of altering the syllabus (which would result in different versions of the syllabus), any changes made to the learning activities will be reflected in the weekly folders).

Read:

Sara Juliet Lauro, “‘American’ Zombies. Love and Theft on the Silver Screen” in *The Transatlantic Zombie* (e-book available through NGL) (counts as a secondary source)

Wk 7 folder opens at 11:59 PM on Feb. 23rd

Read

Ibi Zoboi, *American Street*

[“How Common Core’s Recommended Books Fail Children of Color”](#) (counts as a secondary source)

[“Children’s Books: Still an All-White World?”](#) (counts as a secondary source)

View:

[Ibi Zoboi interview at the Miami Book Fair](#) (counts as a secondary source)

Wk 8 folder opens at 11:59 PM on March 2nd

DUE: Midterm paper on Friday, March 9 at 11 PM

Mar-12-March 16

Spring Break

Week /assignments—You are responsible for any and all changes to the syllabus. To avoid the confusion of altering the syllabus (which would result in different versions of the syllabus), any changes made to the learning activities will be reflected in the weekly folders).

No Assignments

Unit 3

Wk 9 folder opens March 09th at 11:59 AM but I will not be available until Monday, March 19th

Discussion Board posts not due until the week after spring break

Read

Caryl Phillips, *A Distant Shore*

“ “ *Colour Me English* (counts as a secondary source)

Paul Gilroy, *Postcolonial Melancholia* (available as e-book through NGL website, pgs. TBA) (counts as a secondary source)

View/Listen:

NPR interview with Caryl Phillips on *A Distant Shore*

[Caryl Phillips talk](#)

Wk 10 (folder available after March 23rd at 11:59 PM)

Read:

Zadie Smith, *White Teeth* (first half)

Paul Gilroy, *Postcolonial Melancholia* (available as e-book through NGL website, pgs. TBA) (counts as a secondary source)

Week /assignments—You are responsible for any and all changes to the syllabus. To avoid the confusion of altering the syllabus (which would result in different versions of the syllabus), any changes made to the learning activities will be reflected in the weekly folders).

Listen:

[Zadie Smith interview](#)

Wk 11 (folder becomes available after 11:59 PM on March 30th)

Read:

Zadie Smith, *White Teeth* (Second half)

Zadie Smith, *New York Review of Books*

Unit 4

wk. 12 (folder becomes available after 11:59 PM on April 6th)

Read

Samar Yazbek, *The Crossing*

View:

[Insight with Samar Yazbek](#)

DUE: Paper Proposal—April 13th, 11:00 PM

Wk. 13 (folder becomes available after 11:59 PM on April 13th)

National Book Awards on Monday, April 16th

Lisa Ko, *The Leavers*

Listen:

[Lisa Ko discusses *The Leavers*](#)

Week /assignments—You are responsible for any and all changes to the syllabus. To avoid the confusion of altering the syllabus (which would result in different versions of the syllabus), any changes made to the learning activities will be reflected in the weekly folders).

Wk 14 (folder becomes available after April 20th)

DUE: ANNOTATED BIBLIOGRAPHY on Friday, April 27th at 11:00 PM (submit through SafeAssign link in week 14 folder)

Read

Viet Thanh Nguyen, *The Sympathizer*

Viet Thanh Nguyen, *Nothing Ever Dies (excerpt) (counts as a secondary source)*

Viet Thanh Nguyen, *Race and Resistance (excerpt) (counts as a secondary source)*

View

[Lannan—Viet Thanh Nguyen reading](#)

[Lannan interview with Viet Thanh Nguyen](#)

[Discussion Board is not required this week. It is extra credit if you do it.](#)

Week 15—no reading or discussion board

Final Paper due May 5th at 11 PM (click inside week 15 folder to find link for submitting final paper)

Week /assignments—You are responsible for any and all changes to the syllabus. To avoid the confusion of altering the syllabus (which would result in different versions of the syllabus), any changes made to the learning activities will be reflected in the weekly folders).