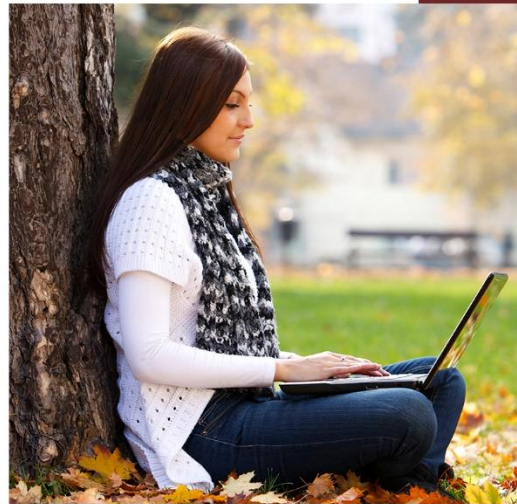
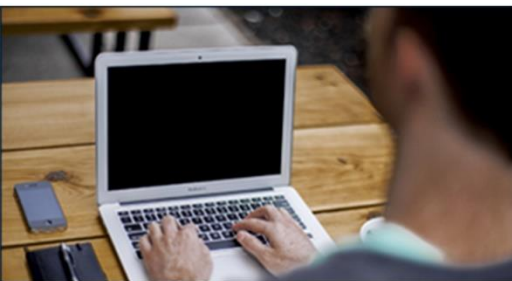


CONSORTIUM
of Adventist Colleges & Universities

SYLLABUS



ENGL 404 New Global Literature
Fall 2020

ENGL 404 999 New Global Literature

Consortium of Adventist Colleges and Universities

Interactive Online Format

This course follows an interactive online format and has Thursday deadlines. You are expected to login regularly during the course to participate in the online discussions. Please plan accordingly. **Please review the Dates & Deadlines widget on the right side of your course in LearningHub for the last day to withdraw for a full refund.**

Instructor Contact

Please refer to course in LearningHub for the teacher contact information.

Other Assistance

Username and password assistance	helpdesk@andrews.edu	(269) 471-6016
Enrollment and withdrawal questions	sderegister@andrews.edu	(269) 471-6323
Technical assistance with online courses	dlit@andrews.edu	(269) 471-3960
Exam requests and online proctoring	sdeexams@andrews.edu	(269) 471-6566
Distance Student Services - any other questions	sdestudents@andrews.edu	(269) 471-6566

Part 1: Course Information

Course Descriptions

Described by the Andrews University course catalog as “a survey of recent global literary texts with a focus on issues of diversity,” ENGL 404 will challenge your perceptions of literature and literary tradition by asking you to step outside the Western Hemisphere and consider perspectives that may not be your own. You will spend the semester considering how literature and culture have shifted after 9/11/2001. While the September 11 tragedy in the United States transformed American literature, culture, and diplomacy, it also changed international relationships between unrelated countries. The rise of technology related to the internet has shrunk the world in that more communication is readily available between nations—if resources are available and allowed. Therefore, in this course, we will consider the ways in which globalization has impacted inter- and intra-national affiliations, and the factors that have influenced globalism, whether capitalism, political events, environmental crises, natural disasters, major cultural events, or digital technology. We will grapple with literature as a representation of globalism, and how global cultures impact our spiritual journeys. Questions we will ponder include, but are not limited to:

- How does a global society change the way we relate to one another, whether we are part of the same country, language family, or religion, or whether we have no common demographic?
- As Seventh-day Adventist Christians, how do we relate the Great Commission to the shifts in global relations, communication, and sharing of ideas?
- What is “globalism,” and how has it become integral to literary and cultural study? How does it correspond to and differ from “globalization?” Why do we make this distinction?

- How do events, such as 9/11 in the United States or the Thailand tsunami, change the global landscape?
- Why do we study non-Western literature and how does it impact us?
- What is significant about literary and cultural analysis in my education?

Prerequisites

- ENGL115 or 117: College Writing I or equivalent
- ENGL 215: College Writing II
- ENGL 267: Approaches to Literature

Required Text/Materials

- Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. Reprint of Anchor Books, 2015. ISBN-13: 978-1101911761.
- Damrosch, David. *How To Read World Literature*. Second Edition, Wiley Blackwell, 2018. ISBN-13: 978-1119009252.
- Desai, Kiran. *The Inheritance of Loss*. Reprint of Grove Press, 2006. ISBN-13: 978-0802142818.
- Fugard, Athol. *The Shadow of the Hummingbird*. Reprint of Theatre Communications Group, 2014. ISBN-13: 978-1559364829.
- Gyasi, Yaa. *Homegoing*. Reprint of Vintage, 2017. ISBN-13: 978-1101971062.
- Hamid, Mohsin. *Exit West*. Reprint of Riverhead Books, 2018. ISBN-13: 978-0735212206
- Pung, Alice. *Lucy and Linh*. [Originally titled *Laurinda*]. Reprint of Ember, 2018. ISBN-13: 978-0399550515.
- Satrapi, Marjane. *The Complete Persepolis*. Pantheon, 2007. ISBN-13: 978-0375714832.
- Clear organization of all assignments and materials on your personal computer (I recommend a folder for each class and subfolders for handouts and each of your papers/projects)
- Microsoft Word (please do not submit Google Docs, ODTs, or PDFs to LearningHub)

NOTE: Textbooks for online courses may be purchased from any supplier. For financial aid in payment, contact your financial advisor at the university where you are completing your degree. Andrews University degree students who have confirmed that funds are available will then purchase the books themselves and send receipts to their financial advisor for reimbursement.

Additional Materials

You will be required to find (via library, Netflix, or other streaming services) and watch ONE film of your choosing (whether a fictional story or a documentary) to analyze as a text that engages with globalism and a new world economy. You will evaluate its literary and cultural merit, as well as the author's argument vis-à-vis global themes we will discuss in the course. You will be required to create an original project and present your findings to the professor by the end of the semester. Options include, but are not limited to, the following:

71
1898: *Los Ultimos de Filipinos*
Babel
Beasts of No Nation
Black Panther
Blood Diamond

The Motorcycle Diaries
Munich
The Namesake
Paris, Je T'aime
The Reluctant Fundamentalist
A Separation

Bride and Prejudice
Captain Phillips
Concerning Violence
The Constant Gardener
District 9
Invictus
Joyeux Noel
Lion
Lost in Translation

Sicario
Slumdog Millionaire
The Space Between
Trash
Unbroken
Waltz with Bashir
The Way Back
The Way Home
Zero Dark Thirty

Credit Hours and Commitment

This course is offered for 3 semester credits. Therefore, you can expect to spend approximately 135 hours on this course, which translates to approximately 11-12 hours per week. This course includes completing 15 reading journal entries, 10 reading quizzes, 3 longer writing assignments and a final exam. Many of the readings in this course may require an hour or more to read, and many of the writing assignments will require you to devote significant time to thinking, planning, and researching, so plan your time accordingly. Suggested schedules to accomplish this work are included in this syllabus.

A recommended weekly schedule to divide your time is provided:

- Readings: 4 hours
- Journal entries: 2 hours
- Quizzes: 1.5 hour
- Longer writing assignments: 2.5 hours
- Studying for Upcoming Exams: 2 hours

Student Learning Outcomes

The central goal of ENGL 404 is to deepen your understanding of global literature written after 2001 through analysis, interpretation, and synthesis of ideas.

After successfully completing the course, students will be able to do the following:

- SLO1: Replicate basic elements of academic writing, documentation, and research.
- SLO2: Discuss core concepts of globalism, globalization, and transnationalism via literary and cultural texts.
- SLO3: Interpret texts from a variety of theoretical, cultural, textual, and spiritual perspectives in order to generate meaning and personal worldviews.
- SLO4: Criticize each writer's ideas, style, and cultural interpretations in order to develop your sense of global literature and its reflections and impact upon our world.
- SLO5: Appraise interpretations and arguments for authenticity, style, and connections to global and national themes.
- SLO6: Construct original arguments through discussions, analysis, scholarly texts, projects, and a variety of textual genres.
- SLO7: Engage with globalism and global themes after September 11, 2001, particularly as they relate to individual and state identities.

Part 2: Course Methods and Delivery

Methods of Instruction

Methods of instruction include assigned readings from our texts; video journal posts; mini-lectures on video, PowerPoint, Prezi, or other multi-media; timed reading quizzes; interactions with the instructor via Zoom conference and email; original research for paper-writing; and a final exam. Regular participation in the course is essential to good performance.

Technical Requirements

- Internet connection (DSL, LAN, or cable connection desirable).

LearningHub Access

This course is delivered online through LearningHub at <http://learninghub.andrews.edu>

Your username and password are your Andrews username and password. You need to activate your username and password to access LearningHub.

Please do this online here:

<https://vault.andrews.edu/vault/pages/activation/information.jsp> if you haven't already. If you need assistance, call or email us: (296) 471-6016 or <mailto:helpdesk@andrews.edu>.

If you need technical assistance at any time during the course, or to report a problem with LearningHub, please email dlit@andrews.edu or call (269) 471-3960.

Part 3: Course Requirements

Important Note: This online class is **not** self-paced. You can arrange your schedule flexibly during each week, but you **MUST** participate each week. You are expected to “show up” to class by interacting in the discussion forums a minimum of two times per week. In addition, assignments are due regularly each week. Adequate Internet access during the duration of the course is critical for your participation. To be successful, plan to spend time daily on the course.

Assessment Descriptions

Assigned readings: You will be required to read a portion of our texts throughout the semester. Reading assignments are paced by module to accommodate your coursework or personal schedule. Maintaining a steady pace will ensure your best success. Please note: due to the nature of course and the time spent developing materials around the selected texts, requests for reading substitutions cannot be granted. If you find yourself experiencing discomfort with an idea, plot point, or character in the book, ask yourself why that is. Take time to reflect on why your values and the author's might not agree. There is wisdom to be gained from prayerful reflection and exercising empathy towards views or ideas that you might not espouse.

Timed reading quizzes: After each reading assignment, you will take a short quiz that tests your reading comprehension and analysis. Quizzes will demonstrate your ability to keep up with the reading and ensure that you have processed the materials you have digested in order to evaluate authors' arguments and construct your own.

Reading journals: You will create a video blog (vlog) that shows a real-time response and analysis to the materials you have read. Here, you can piece apart elements that you found interesting or puzzling, or ask questions that you have been pondering as you have read. The media platform you choose is up to you—please consult with the instructor to make sure your technology resources are compatible with each other!

Zoom discussion meetings and conferences: You will meet with the instructor periodically to discuss the novels via the Zoom platform. Be prepared to discuss both intricate details and broad themes from the texts and bring up questions, frustrations, or observations! Further, you and the instructor will discuss your progress on essays and projects with scheduled conferences.

Literary analysis essay: You will write a short essay (5-6 pages in length, plus a Works Cited page) which explores literary elements of one of the texts read in the class and also provides an interpretation of the meaning or ideas that the author posits.

Literary research essay: You will engage with original literary research to write a 10-12 page essay that builds on the skills of literary analysis but focuses on a different text and includes secondary research. Included in this project are an abstract of your argument and an annotated bibliography of your sources, with **ten entries required**.

Independent film project: Drawing on the list of optional texts above (or one approved by the instructor), you will choose a film and create an original project that draws on ideas of the film, its engagement with themes in our course, and presentation to an audience of your choosing. Projects may include, but are not limited to, the following:

- Unit plan for a high school or college class, in which the film is included as a text to supplement learning objectives (lesson plans are required as part of the unit plan).
- TED Talk, in which you engage with ideas related to the film and use the film as a springboard for your argument. Minimum of 7 minutes required for your taping.
- 5-7 page Analysis essay (plus Works Cited), in which you analyze components of the film from a technical, cultural, and literary perspective and provide an original interpretation.
- Series of devotional posts, in which the film is a springboard and example. A minimum of 5 posts are required of 500 words each.
- Creative writing portfolio (including poetry, recipes, eulogies, short stories, resumes, letters, diary entries, infographics, etc.) of a character from the film. 7-10 pages' worth of material and clean/colorful formatting and design required.
- A podcast with at least three episodes' worth of material regarding ideas related to the film. Each episode should be about 10-20 minutes each and neatly edited, with transitions and quality recording.

Final Exam: You will create an infographic that answers these questions: “Why should I take a global literature course?” “Why is it important to understand non-Western literature and culture?” and/or “What have I learned from this course?” Infographic must be at least one page and cleanly formatted, with clear balance between text and graphics. You will submit your

infographic by the final day of the course and since it is a project, you do not need to arrange an exam time with a proctor.

Rubrics

Assessment rubrics for each major essay or assignment can be found on the LearningHub modules. Please download each, so that you know how your essay will be graded and can understand the specific requirements for individual assignments.

Schedule:

All times in the schedule are for the U.S. Eastern Time Zone. All assignments are due Thursdays in the week assigned unless otherwise noted.

Week	Lessons	Readings	Assignments	Outcomes Met
Intro	These items will need to be completed before you will have access to the rest of the course	Orientation Course Overview Introductions Academic Integrity	Student Introductions Academic Integrity Quiz Academic Integrity Statement	
1 Aug 24-27	Unit 1: Beyond the Single Story	Adichie, <i>We Should All Be Feminists</i> Adichie TED Talk & lesson Damrosch, Intro and Ch. 1, pp. 1-30	Reading Journal #1 Due Thursday, Sept 3, 11:55 pm	SLO2 SLO4 SLO7
2 Aug 28 – Sept 3	Unit 2: Identity	Satrapi, <i>Persepolis</i> , Book 1	Reading Quiz #1 Reading Journal #2	SLO2 SLO3
3 Sept 4-10	Unit 2: Identity, cont'd.	i, Book 2 Damrosch, Ch. 4, pp. 83-106	Reading Quiz #2 Reading Journal #3 Zoom Discussion	SLO4 SLO5
4 Sept 11-17	Unit 2: Identity, cont'd.	Pung, <i>Lucy and Linh</i> (the whole book) Damrosch, Ch. 3, pp. 57-82	Reading Quiz #3 Reading Journal #4	SLO2 SLO3
5 Sept 18-24	Unit 3: Philosophy	Fugard, <i>The Shadow of the Hummingbird</i> Damrosch, Ch. 2, pp. 31-56	Reading Quiz #4 Reading Journal #5 Zoom Discussion	SLO4 SLO5
6 Sept 24 – Oct 1	Unit 4: Economy	Desai, <i>The Inheritance of Loss</i> , Ch. 1-21 Damrosch, Ch. 6, pp. 135-56	Reading Quiz #5 Reading Journal #6 Literary analysis outline	SLO2 SLO3
7 Oct 2-8	Unit 4: Economy, cont'd.	<i>Inheritance of Loss</i> , Ch. 22-35 M.I.A., "Paper Planes" music video	Reading Quiz #6 Reading Journal #7 Zoom Conference Literary Analysis: Rough Draft	SLO1 SLO4 SLO7
8 Oct 9-15	Unit 4: Economy, cont'd.	<i>Inheritance of Loss</i> , Ch. 36-53 Jackson article (provided as PDF)	Reading Journal #8 Zoom Discussion Literary Analysis: Final Draft (midterm exam equivalent)	SLO1 SLO5 SLO6
9 Oct 16-22	Unit 5: Visual Media	Film lecture Library research module Edoro and Shringarpure article (link provided) Lopes article (PDF provided)	Library assignment Film selection assignment	SLO6 SLO7

Week	Lessons	Readings	Assignments	Outcomes Met
10 Oct 23-29	Unit 6: Heritage	Attree article (link provided) Gyasi, <i>Homegoing</i> , Part One	Reading Quiz #7 Reading Journal #9 Brainstorm film project ideas	SLO2 SLO3
11 Oct 30 – Nov 5	Unit 6: Heritage, cont'd.	<i>Homegoing</i> , Part Two Damrosch, Ch. 5, pp. 107-134	Reading Quiz #8 Reading Journal #10 Rough draft of film project	SLO3 SLO4 SLO6
12 Nov 6-12	Unit 6: Heritage, cont'd.	<i>Homegoing</i> recap Abrams article (PDF provided)	Brainstorm research essay homework Reading Journal #11 Zoom Discussion Film Project due	SLO5 SLO7
13 Nov 13-19	Unit 7: Crisis	Borges, "In the Garden of the Forking Paths" Damrosch, Ch. 7, pp. 157-180	Reading Quiz #9 Reading Journal #12 Outline of literary research essay	SLO2 SLO5
14 Nov 20-26 (Thanksgiving)	Unit 7: Crisis, cont'd.	Hamid, <i>Exit West</i> , Ch. 1-6 Bhimji article (PDF provided)	Reading Quiz #10 Reading Journal #13 Research Essay rough draft due Due Friday, Nov 27, 5:00 pm	SLO1 SLO3
15 Nov 27 – Dec 3	Unit 7: Crisis, cont'd.	<i>Exit West</i> , Ch. 7-12	Reading Journal #14 Zoom Discussion	SLO1 SLO4 SLO5
16 Dec 4-10	FINAL	Damrosch, Epilogue, pp. 181-186	Reading Journal #15 Literary research essay DUE Submit Final Exam Infographic	SLO1 SLO6 SLO7

Completing Assignments

All assignments for this course will be submitted electronically through LearningHub unless otherwise instructed.

Part 4: Grading Policy

Graded Course Activities

Percent %	Description
5	Reading Quizzes (10 pts each, total of 10)
10	Reading Journal Vlogs (20 pts each, total of 15)
5	Zoom discussions and conferences (20 pts each, total of 5)
20	Literary Analysis Essay (100 pts)
30	Literary Research Essay (150 pts)
20	Independent Film Project (100 pts)
10	Final Exam (50 pts)
100	Total Percent Possible

Viewing Grades in Moodle

- Click into the course.
- Click on the **Grades** link in Administration Block to the left of the main course page.

Letter Grade Assignment

Letter Grade	Percentage
A	93-100%
A-	90-92%
B+	88-89%
B	83-87%
B-	80-82%
C+	78-79%
C	73-77%
C-	70-72%
D	60-69%
F	0-59%

Part 5: Course Policies

Withdrawal and Incomplete Policies

The current withdrawal policy can be found online at <https://www.andrews.edu/distance/students/gradplus/withdrawal.html>. The incomplete policy is found online at <http://www.andrews.edu/web/llmsc/moodle/public/incompletes.html>.

Late Work

Due dates are listed both in the LearningHub course space and in the syllabus. Late work will have 10% of the earned points deducted.

Maintain Professional Conduct Both in the Classroom and Online

The classroom is a professional environment where academic debate and learning take place. Your instructor will make every effort to make this environment safe for you to share your opinions, ideas, and beliefs. In return, you are expected to respect the opinions, ideas, and beliefs of other students—both in the face-to-face classroom and online communication. Students have the right and privilege to learn in the class, free from harassment and disruption.

Netiquette

In this course you will communicate with your classmates and instructor primarily in writing through the discussion forum and e-mail.

"Online manners" are generally known as "netiquette." As a general rule, you should adhere to the same classroom conduct that you would "off-line" in a face-to-face course. Some examples of proper netiquette are:

1. Avoid writing messages in all capital letters. THIS IS GENERALLY UNDERSTOOD AS SHOUTING.

2. Be careful what you put in writing. Even if you are writing an e-mail message to one person, assume that anyone could read it. Though you may send an e-mail to a single person, it is very easy to forward your message to hundreds or thousands of people.
3. Grammar and spelling matter. Online courses demand the same standard of academic communication and use of grammar as face-to-face courses.
4. Never use profanity in any area of an online course. The transcripts of online course discussion forums, e-mail, and chat sessions are savable.
5. When responding to messages, only use "Reply to All" when you really intend to reply to all.
6. Avoid unkindly public criticism of others. Publicly criticizing others in an inappropriate way is known as "flaming." Consider this course a practice forum for selecting your verbiage thoughtfully and professionally.
7. Use sarcasm cautiously. In the absence of nonverbal cues such as facial expressions and voice inflections, the context for your sarcasm may be lost, and your message may thus be misinterpreted.
8. In a face-to-face setting, our tone of voice and facial expressions may convey as much of our meaning as the words we use. In a written message, the subtext of your meaning may be confused or misinterpreted. Write clearly. Use active verbs.

[Source: University of Maryland, Communications Department]

Academic Accommodations

Students who require accommodations may request an academic adjustment as follows:

1. Read the Andrews University Disability Accommodation information at <https://www.andrews.edu/services/sscenter/disability/>
2. Download and fill in the disability form at <http://www.andrews.edu/services/sscenter/disability/accommodationsreqform.pdf> . Preferably type answers. To save a digital copy, 1) print to file and save or 2) print and scan. Email the completed form and disability documentation (if any) to success@andrews.edu or fax it to (269) 471-8407.
3. Email sdestudents@andrews.edu to inform the School of Distance Education that a disability has been reported to Student Success.

Commitment to Integrity

As a student in this course, and at the university, you are expected to maintain high degrees of professionalism, commitment to active learning, participation in this course, and integrity in your behavior in and out of this online classroom.

Commitment to Excellence

You deserve a standing ovation based on your decision to enroll in, and effectively complete this course. Along with your pledge of "commitment to Integrity" you are expected to adhere to a "commitment to excellence." Andrews University has established high academic standards that will truly enhance your writing and communication skills across the disciplines and in diverse milieu with many discourse communities in the workplace.

Honesty

Using the work of another student or allowing work to be used by another student jeopardizes not only the teacher-student relationship but also the student's academic standing. Lessons may be discussed with other students, tutors may help to guide a student's work, and textbooks, encyclopedias and other resource materials may be used for additional assistance, but the actual response must be the student's own work. A student who gives information to another student to be used in a dishonest way is equally guilty of dishonesty.

Any violation of this policy will be taken before the Higher Education Academic and Curriculum Committee for appropriate punitive action.

Part 6: Bibliography

These primary texts have been considered for course reading and model precepts of global literature, particularly after 9/11/01:

- Adiga, Aravind. *The White Tiger*. Free Press, 2008.
- Alyan, Hala. *Salt Houses*. Reprint of Mariner Books, 2018.
- Aslam, Nadeem. *The Wasted Vigil*. Vintage, 2009.
- Coetzee, J.M. *Diary of a Bad Year*. Reprint of Penguin Books, 2008.
- Danticat, Edwidge. *Claire of the Sea Light*. Reprint of Vintage, 2014.
- Flanagan, Richard. *The Narrow Road to the Deep North*. Reprint of Vintage, 2015.
- Galgut, Damon. *In a Strange Room*. Europa Editions, 2010.
- Hamid, Mohsin. *How to Get Filthy Rich in Rising Asia*. Reprint of Riverhead Books, 2014.
- . *The Reluctant Fundamentalist*. Harvest Books, first edition, 2008.
- Hashimi, Nadia. *The Pearl That Broke Its Shell*. Reprint of William Morrow Paperbacks, 2015.
- Hosseini, Khaled. *The Kite Runner*. Reprint of Riverhead Books, 2013.
- James, Marlon. *A Brief History of Seven Killings*. Reprint of Riverhead Books, 2015.
- Joukhadar, Jennifer Zeyrab. *The Map of Salt and Stars*. Touchstone, 2018.
- Kahf, Mohja. *The Girl in the Tangerine Scarf*. PublicAffairs, 2006.
- Lahiri, Jhumpa. *The Lowland*. Knopf, 2013.
- . *Unaccustomed Earth*. Reprint of Vintage, 2009.
- Mbue, Imbolo. *Behold the Dreamers*. Reprint of Random House Trade Paperbacks, 2017.
- Nordberg, Jenny. *The Underground Girls of Kabul: In Search of a Hidden Resistance in Afghanistan*. Reprint of Broadway Books, 2015.
- Nottage, Lynn. *Ruined*. Theatre Communications Group, 2009.
- Nguyen, Viet Thanh. *The Sympathizer*. Reprint of Grove Press, 2016.
- Okorafor, Nnedi. *Who Fears Death*. Reprint of DAW, 2014.
- Smith, Zadie. *Swing Time*. Reprint of Penguin Books, 2017.
- Thien, Madeleine. *Do Not Say We Have Nothing*. Reprint of W.W. Norton and Co., 2017.
- Yousafzai, Malala and Christina Lamb. *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*. Reprint of Back Bay Books, 2015.

For a historical glimpse of many global texts, check out the *Norton Anthology of World Literature*, volumes 1-6.

A good theory primer can be found in *World Literature in Theory*, edited by David Damrosch.

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