
“It has become a sign of living in the present to note the increasing globalization of the world—the transnationalism of the currents along which capital, goods, labor, persons, and information flow; the interconnectedness of diverse cultures; the networks and internets that, despite their inequitable distribution, have nonetheless become the icons of rapidly changing, intricately interlinked societies. Global consciousness, speaking everywhere with the inexorable voice of the new, also appears to two traditional academic bodies of knowledge within its orbit: “adapt,” it seems to say, “or die.”

—V. Cooppan

“In the sixteenth century, Europe was like a bucking bronco. The attempt of some groups to establish a world-economy based on a particular division of labor, to create national states in the core areas as politico-economic guarantors of this system, and to get the workers to pay not only the profits but the costs of maintaining the system was not easy. It was to Europe’s credit that it was done, since without the thrust of the sixteenth century the modern world would not have been born and, for all its cruelties, it is better that it was born than that it had not been. It is also to Europe’s credit that it was not easy, and particularly that it was not easy because the people who paid the short-run costs screamed lustily at the unfairness of it all. The peasants and workers in Poland and England and Brazil and Mexico were all rambunctious in their various ways. As R. H. Tawney says of the agrarian disturbances of sixteenth-century England: ‘Such movements are a proof of blood and sinew and of a high and gallant spirit. . . . Happy the nation whose people has not forgotten how to rebel.’ The mark of the modern world is the imagination of its profiteers and the counter-assertiveness of the oppressed. Exploitation and the refusal to accept exploitation as either inevitable or just constitute the continuing antinomy of the modern era, joined together in a dialectic which has far from reached its climax in the twentieth century.” —Immanuel Wallerstein, The Modern World-System, vol. I, p 233.

“One man’s imagined community is another man’s political prison.” — Arjun Appadurai, Fear of Small Numbers.
Course Description

The relationship between literary art and literary studies and the practices and discourses of globalization are the subject matter of this seminar. In the course we will trace the lineage of our contemporary economic and cultural world system—to describe globalization in the terms of Immanuel Wallerstein—to the colonial expansion of Europe in the sixteenth century. After exploring the roots of the present in what is (only apparently) the deep past, through the lens of the most important current work in Colonial and Globalization studies—Appadurai, Wallerstein, Moretti, Roy, Jameson, Tsing, et al.—we will also the read in the diverse, complex and evolving body of culture that emerges out of and addresses the forces of globalization. English is now a global literary language (the language of global power) and we will read Anglophone authors—established and emergent—in order to gauge the impact of globalization on the lives of human beings. We will attend particularly to the narratives of diaspora, of migration, and of displacement frequently at the center of what is currently called “postcolonial fiction.” We will also attempt to read and critically parse the dreams of self-making and economic freedom that undergird narrative and “official” stories of globalization. Primary theoretical readings will, therefore, be accompanied by a range of cultural and theoretical sources. Key terms in the discourse will be sounded and discussed: cosmopolitanism; migration, displacement, and return; the global literary marketplace; and the function of literary texts in a epoch characterized by the proliferation and dominance of digital media.

Policy Statement

Required Texts:
Adichie, Chimamanda Ngozi. Americanah (2014)
Aga Shahid Ali. Country Without a Postoffice
Satrapi, Mariane. The Complete Persepolis (2007)
Standing, Guy. The Precariat: A New Dangerous Class. (2011)
West, Kanye. Diamonds From Sierra Leone, 2005, 6 mins. B & W, USA

Additional readings and documentaries will be posted to the course Website.

N.B. Your texts are will soon be available in the Bookstore. You MUST bring the requisite text with you to class. The responsibility for seeing the film rests with you. Also, a limited number of articles will be available to you either through Moodle.

★★★★NOTA BENE★★★★:

This is a rigorous course; much will be expected of you in the way of reading, preparation, writing, and participation. Do not take this course if you are unprepared for a good deal of reading, underlining, writing and vigorous questioning. If you are not enthusiastic about
doing this kind work, this is not the course for you. “I’m sorry, but I did not finish my reading for today,” and/or “there is too much reading to do,” are two expressions that do not, despite my generally congenial attitude, make me happy. The class is, after years of experience, carefully and with thought balanced in terms of workload. Look at the whole syllabus and its various components before making a final commitment to enrollment. If you think that there is too much reading or too much work, please feel free to drop.

**Coursework:** Final grades will be determined by your performance in five separate categories of coursework:

1. Participation/Quizzes 10%
2. Presentation 10%
3. Abstract 20%
4. Rough Draft 10%
5. Final Essay 50%


I will be happy to discuss grades with you during my office hours. However, please give yourself twenty-four hours after receiving your grade before coming to see me.

**Participation:** The success of the course will depend largely on the participation of all of the members of the class in dialogue over issues and texts. To facilitate and ensure the passionate and engaged participation of all the members of our course community, each individual will be asked to participate in the discussion of daily readings. Participation means that you must come to class with a reading of the texts/films assigned for that day. These readings can take many forms—assertions of interpretation or taste, close readings of specific passages, contextual explication, even questions and confusions, etc.

**Quizzes:** In the midst of the hurricane that is modern American student life, it can often be hard to find time to read and thoughtfully engage with all of the materials scheduled for the days our class meets. Nevertheless, it is signal importance that each and every student come to class having fully read all of the material (understanding it fully is another thing). I will, if I feel it necessary, administer number of reading quizzes designed to ensure that you have read and thought about the readings for the day. I will administer these short quizzes at the beginning of the class. There will be no chance for make up quizzes.

**A. Presentations:** Students will present a two-page response to the reading/s on a day they choose to present. Up to two presentations will be possible on each day. The two page essays will involve engaging thoughtfully with the assigned text and will offer a reading of the text of the author’s choosing. The essays must be typed. The essays have two important components: content and form. All essays must be free of grammatical and stylistic errors.

1. **Content of the Essays:**

Aspects of student writing that will be assessed in writing assignments:

- quality, originality and/or intellectual rigor/engagement of analysis;
- sound judgments unified by a clear message;
- logical linkage of judgments and evidence;

The function of these presentations are teacherly in nature: you may determine the nature of your response (close reading, historical response, rebuttal, comparison, etc.), but you may also use the model outlined below if you prefer to follow a delineated structure:

1) Summarize either one important or interesting issue or problem that the text
explores or a purpose that it serves in a way that explains what precisely what it is that you find important or interesting about the issue, problem, or purpose.

2) Define one significant comparison, contrast, or relationship between the text you are analyzing and an earlier work on our syllabus.

3) Identify a specific passage of the text (from a phrase to a paragraph in length) that especially piqued, delighted, irritated, challenged, or troubled you and explain in an engaged fashion what it is about the paragraph that effected you in this way.

2. Formal Aspects of the Presentation
Aspects of student writing that will be assessed in writing assignments:
- voice that is consistent & appropriate to the audience & purpose;
- correct diction & sentence structure;
- evidence or reasons supporting all judgments: INCLUDING CITATION FROM THE TEXT;
- transitions that connect a series of ideas and evidence;
- strong paragraph structure;
- correct spelling and punctuation;
- proper MLA style documentation (This will become an important criteria later in the semester).

DO NOT GO UNDER TWO PAGES. THESE PRESENTATIONS WILL BE GRADED ON A 1-10 SCALE.

Class Structure:
Class structure is subject to alteration if the material dictates it, but in general classes will proceed the following way:

12:40-12:50: Roll Call, Quizzes (if any) and Discussion of Class Business.
12:50-1:15 Group Discussion of Readings.
1:15-2:00: Lecture and/or General Discussion

There may be days that are more lecture heavy and hence time for discussion may be limited to group conversations and questions. Please feel free to ask questions during my “lectures” about anything: concepts, history, the word I just used that you think is probably made up, and etc. Simply raise your hand and ask.

One note about General Discussion: it is hard, even in a smaller class, to accommodate all ideas, questions, comments, etc. Often participants will get stacked up in a discussion line like airplanes. I do my best to fulfill the role of dialogic air-traffic controller, but you should feel free to break in if, in the excitement of discussion, you get passed over.

If you do not enjoy lively, engaged, playful, and every-so-often chaotic discussion, this is not the class for you.

Final Research Essay with Abstracts and Drafts: You will turn in an abstract and draft of your essay before submitting the final version. This 10-15 page analytic and scholarly essay with attached bibliography represents the principal writing exercise of the semester. The essay will argue for the relevance of a distinctive, personal analysis of a text/set of texts and/or issues surrounding a textual constellation of issues and ideas germane to the class. In addition, you will be responsible for accessing and harnessing the larger debates surrounding the literary artifact, historical phenomenon, and/or interpretive issue. To that end you will use library resources to familiarize yourself with the reading histories of the text(s) you have chosen and you will incorporate those materials in the argument of your
essay. AT THE VERY MINIMUM you must use five outside SCHOLARLY sources—sources we have not read in class, but I do encourage you to incorporate more. (If you do not have the MLA Handbook, current edition, now is the time to consider making the investment.)

Production Schedule:
1. On Friday, April 8, you will upload to Moodle a TWO PAGE, DOUBLE SPACED, FINELY WRITTEN, AND CLOSELY ARGUED ABSTRACT OF YOUR FINAL PAPER. You will need to include a working annotated bibliography of the sources and texts you will be working with. Abstracts without an annotated bibliography will be docked at five (out of ten) points. Please submit copies to class via Moodle.
2. On Tuesday April 17, Thursday April 19, and on Tuesday April 24 we will workshop this abstract (precis, plan, blueprint, conceptual map) of your final paper during class.
   A. PRESENTERS: Bring me a copy of your abstract and sources on the day of your workshop.

STUDENTS WHO MISS ANY OF THESE IMPORTANT DAYS WILL BE DOCKED ONE LETTER GRADE ON THEIR FINAL PAPER.
3. Monday April 25, Tuesday the 26th, and Wednesday the 27th of April, (depending upon when you schedule your conference) your Rough Draft will be due. You will meet with me in consultation over the rough draft in LA 111 in conference. The Rough Draft must be a minimum of five pages long.
4. The Final Draft of the essay is due on Tuesday May 10th, by 5:00 in my office or in my mailbox.

Attendance: Attendance is required and will be recorded: three or more unexcused absences are grounds for failure of the course itself. Late arrivals and early departures will, if they occur frequently, count as absences. If you do arrive late you will be responsible for letting me know after class that you were present for the day. Absences due to medical and family emergencies will be excused, provided you come and discuss the situation (ASAP) with me. Lengthy crises that require multiple absences may require your reconsideration of enrollment in school this semester.

Disabilities Accommodation
Students with disabilities will receive reasonable accommodations for coursework. To request accommodations, please contact me as soon as possible in the semester. I will work with you and with Disability Services in the accommodation process. For more information, visit the Disability Services website at http://www.umt.edu/dss/, or call 406.243.2243 (Voice/Text)."

Scholastic Dishonesty: Plagiarism and other forms of academic dishonesty—in as much as they keep the individual student as well as the collective community from learning—will result in an automatic F and may entail a variety of other sanctions up to and including expulsion from the University. FOR A DEFINITION OF PLAGIARISM SEE http://www.lib.umt.edu/services/plagiarism/index.htm. The Provost’s Office has asked all faculty at the University of Montana to attach the following statement on plagiarism to their syllabi: “All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://life.umt.edu/vpsa/student.conduct.php
THE PURCHASED PAPER

“The Internet and email are now the tools of choice for plagiarism. Advertisements in college papers and in the regular press as well as on the Internet announce the availability of student and professional services, sometimes couched in such euphemistic terms as ‘editorial assistance,’ but often blatantly offering commercially prepared essays, academic papers, and even theses for sale. The easy availability of such assistance from various websites has increased student ‘cut and paste’ activity to the degree that it is now expected and regarded as a common practice (Chronicle of Higher Education, 2000 a)” (31, Source).

Lack of integrity and unethical behavior within the educational sector is inconsistent with one of the main purposes of education; that is to produce ‘good [critical] citizens, respectful of the law [and willing to challenge it when necessary], of human rights and fairness (it is also incompatible with any strategy that considers education as one of the principle means of fighting corruption)” (10, “Combating Academic Fraud: Towards a Culture of Integrity” http://unesdoc.unesco.org/images/0013/001330/133038e.pdf)

English Department Goals for the Study and Use of Models of Literary Interpretation:
- familiarity with the vocabulary of contemporary literary interpretation;
- working knowledge of schools of literary interpretation;
- overview of recent debates;
- development of skills of logical argument and interpretation;

Goals for Student Writing: We will work to develop and hone the following skills in all of our writing exercises this semester.
- voice that is consistent & appropriate to the audience & purpose;
- correct diction & sentence structure;
- sound judgments unified by a clear message;
- evidence or reasons supporting all judgments;
- logical linkage of judgments and evidence;
- transitions that connect a series of ideas and evidence;
- correct spelling and punctuation and proper MLA style documentation
Course Calendar

January

Week One: Beginnings and Life and Debt

T 26: Introduction to the Course.
R 28: *Life and Debt*, in-class screening.

February

Week Two: Vocabularies of Globalization.


Week Three: Kashmir and *The Country Without a Post Office*.


Week Four: World Systems Analysis


Week Five: The Background: Colonialism

T 23: Loomba, Ania, *Colonialism/Postcolonialism*, 1-115

March

Week Six: The Round House

T 1: Erdrich, Louise, *The Round House*, 1-199
R 3: Erdrich, Louise, *The Round House*, 201-321
**Week Seven: Perspectives on Globalization**


**Week Eight: Americanah**

**T 15:** Adichie, Chimamanda Ngozi. *Americanah*, 1-150 (roughly).

**R 17:** Adichie, Chimamanda Ngozi. *Americanah*, 150-250 (roughly).

**Week Nine: Americanah**

**T 22:** Adichie, Chimamanda Ngozi. *Americanah*,

**R 24:** Adichie, Chimamanda Ngozi. *Americanah*,

**Week Ten: The Complete Persepolis**

**T 29:** Satrapi, Mariane. *The Complete Persepolis*, 1-175 (roughly)

**R 31:** Satrapi, Mariane. *The Complete Persepolis*, 176-341 (roughly)

**April**

**Week Eleven: Spring Break**

**T 5:** No Classes: Spring Break.

**R 7:** No Classes: Spring Break.

**Week Twelve: In Class Workshops on Essays.**

**T 12:** Essay Production: Step Two. In Class Presentations of Abstracts.

**R 14:** Essay Production: Step Two. In Class Presentations of Abstracts.

**Week Thirteen: In Class Workshops on Essays. The Precariat**

**T 19:** Essay Production: Step Two. In Class Presentations of Abstracts.

**R 21:** Standing, Guy, Selections from *The Precariat*, TBA, PDF.

T 26: Class Cancelled: Rough Drafts Due in Conferences.

R 28: Standing, Guy, Selections from The Precariat, TBA, PDF.

May

Week Fifteen: Retreat from Globalization and Babel.


R 5: Iñárritu, Alejandro González. Babel. Please view before class.

Week Sixteen: Finals Week


No Final Exam.