

## Term Information

Effective Term Autumn 2020  
*Previous Value* Summer 2012

## Course Change Information

**What change is being proposed? (If more than one, what changes are being proposed?)**

Add DL option for this course.

**What is the rationale for the proposed change(s)?**

Provides flexibility of scheduling and delivery

**What are the programmatic implications of the proposed change(s)?**

**(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?**

Additional flexibility in taking and teaching the course.

**Is approval of the request contingent upon the approval of other course or curricular program request? No**

**Is this a request to withdraw the course? No**

## General Information

Course Bulletin Listing/Subject Area	Comparative Studies
Fiscal Unit/Academic Org	Comparative Studies - D0518
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2301
Course Title	Introduction to World Literature
Transcript Abbreviation	Intro World Lit
Course Description	Analysis of oral and written literatures of diverse cultures and historical periods.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Marion, Newark, Wooster

## Prerequisites and Exclusions

<b>Prerequisites/Corequisites</b>	Prereq: English 1110, or equiv.
<b><i>Previous Value</i></b>	<i>Prereq: English 1110 (110), or equiv.</i>
<b>Exclusions</b>	
<b><i>Previous Value</i></b>	Not open to students with credit for 273.
<b>Electronically Enforced</b>	No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

<b>Subject/CIP Code</b>	24.0103
<b>Subsidy Level</b>	Baccalaureate Course
<b>Intended Rank</b>	Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

General Education course:

Literature; Global Studies (International Issues successors)

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### **Course goals or learning objectives/outcomes**

- Recognize and analyze thematic, formal, and stylistic connections between diverse texts
- Develop strategies for textual analysis and collaborative inquiry
- Improve skills in writing, deep listening, and communication
- Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.
- Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

### ***Previous Value***

### **Content Topic List**

- Literature
- Literary theory
- World literature
- Society
- Culture
- Global
- Comparative literature

### **Sought Concurrence**

No

**Attachments**

- CS2301\_Online\_DraftSyllabus\_Perez.docx: new DL syllabus  
*(Syllabus. Owner: Vu, Elizabeth A)*
- CS2301\_Syllabus\_Perez\_Fall2019.docx: old in-person syllabus  
*(Syllabus. Owner: Vu, Elizabeth A)*
- COMP 2301\_ASC\_Checklist.docx: ASC Tech checklist  
*(Other Supporting Documentation. Owner: Vu, Elizabeth A)*
- CS 2301 GE Assessment Plan - DL Revised.doc: DL GE assessment  
*(GEC Course Assessment Plan. Owner: Vu, Elizabeth A)*

**Comments**

- 2017 efforts captured in the comments are distinct from this new 2020 proposal that will be implemented first on Columbus campus this fall *(by Vu, Elizabeth A on 07/16/2020 04:53 PM)*
- Just asked the folks at the Wooster campus for it. *(by Shank, Barry on 09/21/2017 07:11 AM)*
- the ASC-Tech review for quality distance education is required, I didn't see it. Please advise. *(by Heysel, Garrett Robert on 09/20/2017 09:49 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Vu, Elizabeth A	09/20/2017 10:53 AM	Submitted for Approval
Approved	Shank, Barry	09/20/2017 11:04 AM	Unit Approval
Revision Requested	Heysel, Garrett Robert	09/20/2017 09:49 PM	College Approval
Submitted	Shank, Barry	09/21/2017 07:12 AM	Submitted for Approval
Approved	Shank, Barry	12/07/2017 02:27 PM	Unit Approval
Approved	Heysel, Garrett Robert	12/07/2017 02:47 PM	College Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	12/07/2017 03:28 PM	ASCCAO Approval
Submitted	Vu, Elizabeth A	07/16/2020 04:54 PM	Submitted for Approval
Approved	Armstrong, Philip Alexander	07/16/2020 04:54 PM	Unit Approval
Approved	Heysel, Garrett Robert	07/17/2020 07:49 AM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal	07/17/2020 07:49 AM	ASCCAO Approval

# Syllabus

## Comparative Studies 2301: Introduction to World Literature<sup>1</sup> (online) - Fall 2020

**Course format/location:** fully online/distance learning; 3 credits

**Professor:** Ashley Hope Pérez

**Email:** perez.390@osu.edu

**Office Hours:** T 1-3 via CarmenZoom (video or live chat) or by virtual appointment

*You should expect to do 7-9 total hours of regular work per week for this course. This estimate includes reading, modules, and weekly assignments, but not including major projects, which will require some additional time.*



**Image credit:** <http://www.jamesborrell.com/wp-content/uploads/2014/10/SouthUpMapr.jpg>

**Alt text:** Map shows an alternate view of the world, with south oriented at the top and north at the bottom, as well as an accurate scaling of land area, also known as an "equal area projection." The result is a strikingly different view of the world than on the globes and maps that we are used to seeing. South America and Africa appear much more prominently; North America, Europe, and Asia are deemphasized.

## Course Description

Have you ever thought about the fact that the idea of north as "up" is arbitrary? But how does an idea like this affect the way we see the world and the literatures in the world? Can we learn to see in new ways and re-route our readings? And anyway, what counts as "world literature"? Is it

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<sup>1</sup> Many of the policies and approaches outlined here have been adapted from the work, course development, and language modeled by phenomenal Comparative Studies educators Elizabeth Vu and Caroline Toy.

the “best of the best” of all the national literatures in the world? Or maybe it is the name for works that people everywhere claim as their cultural inheritance? Is it what we call any literary work once it travels beyond the context in which it was originally written?

What are the linguistic, cultural, technological, and economic networks that make texts from around the globe available to us? For example, how is the world of literature shaped by the fact that writers in many places can only access a significant audience by writing in English or producing works that “travel well” via translation? How do we imagine relationships between the works we read (a tiny fraction) and the many we do not? What factors shape interactions between “Western” cultures and “Non-Western” cultures? How do colonization and immigration function as key sites of cultural interaction, and how are they affected by power dynamics? These questions will support us in developing a deeper understanding of complex issues like identity, privilege, social power, and inequality in the literature and beyond it.

We will tackle these questions through our study of 20<sup>th</sup>- and 21<sup>st</sup>-century texts from five geopolitical areas: the Middle East, Africa, Asia, Latin and Central America/the Caribbean, and Europe/North America. Course goals will be achieved and assessed through large and small group discussion on Carmen, regular writing assignments, periodic assessments and projects, many of which are shared with the class for feedback.

## Course Goals and Learning Outcomes

Learning in this section of CS 2301 is oriented by the following goals:

1. Recognize and analyze thematic, formal, and stylistic connections between diverse texts
2. Develop strategies for textual **analysis and collaborative inquiry**
3. Improve skills in writing, deep listening, and communication
4. Contribute to the creation of a positive and supportive community of learners through the unique possibilities of online learning.

This course also meets the requirements for two General Education areas (Literary Studies and Diversity: Global Studies):

*GE Literary Studies*

**Goals:** Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

**Expected Learning Outcomes:**

1. Students analyze, interpret, and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

*GE Diversity: Global Studies*

**Goals:** Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

**Expected Learning Outcomes:**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

## Course Expectations

Although this is a distance learning class, it requires a high degree of participation and engagement through small-group and full-class discussions, weekly journaling, contributions to class-created resources, and other assignments. The level of commitment expected for this course is what ensures that it will produce meaningful and transformative experiences for you and your classmates. Together, we will develop insights, practice analytical and communication skills, and deepen our capacity to connect what we read and see to the lives we live and the lives lived far from us.

What does this look like in practice? For some weeks, you will read as much as 150 pages of fiction, in addition to shorter readings to provide context and theoretical insight. You will then be expected to participate *every week* in online discussion and structured activities through Carmen. Taking a “back seat” simply will not work for you in this environment. Non-participation for a full week or more without a very significant reason is grounds for automatic failure of the course (see course policies).

**If you do not wish to grow in your ability to explore a wide range of ideas, navigate different perspectives, and express your insight, I recommend that you enroll in a different course. It’s okay to admit to yourself that this is just not the semester for a more intensive experience.**

## Required Course Texts

These five books will be available for purchase together at [www.bookspacecolumbus.com](http://www.bookspacecolumbus.com), a Columbus-based independent bookseller. You can also get many of the books electronically or through the OSU library, OhioLink library network, and Columbus Public Library. Keep in mind that you will need the texts for the entire semester, as end-of-course assignments will draw on all class readings.

*African Women Writing Resistance*, edited by Jenny Browdy de Hernandez (ISBN: 978-0299236649)

*The Complete Maus* by Art Spiegelman (ISBN: 978-0679406419)

*DayTripper* by Fábio Moon and Gabriel Bá (ISBN: 978-1401229696)

*The God of Small Things* by Arundhati Roy (ISBN: 978-0812979657)

*Men in the Sun* by Ghassan Kanafani (ISBN: 978-0894108570)

\* All additional readings will be posted on Carmen.

**Content Warning:** Some course readings contain sexuality, violence, profanity, racially charged language, and other adult content. These elements will be framed in discussion, but students who

are uncomfortable with encountering them critically, in a supported academic setting, may prefer another course.

## Overview of Assignments

**Detailed descriptions of assignments for the course and rubrics are available on Carmen.**

Please consult these documents early and often.

Your total possible score for this class is 1000 points, broken down as follows:

- Syllabus quiz – 5 points
- Auto-ethnography – 30 points
- Weekly dialectical journals – 15 points each, 195 points total
- Discussion questions – 75 points
- Weekly discussion participation (weekly) – 15 points each, 195 points total
- Response paper 1 and classmate feedback – 40 points
- Midterm (short essay format; take-home) – 130 points
- Wiki contribution/contextual report – 85 points
- Response paper 2 and classmate feedback – 40 points
- Final Exam (short essays; long essay; take-home; cumulative) – 195 points

### Grade Scale

It is your responsibility to keep up with your grades and grade expectations for the course. I am not able to provide students with approximate averages or grade predictions. The best way to calculate your current average is to divide the total points you have earned by the total points available to date in the semester, and then multiply by 100.

A: 93-100	B: 83-86.9	C: 73-76.9	D: 60-66.9
A-: 90-92.9	B-: 80-82.9	C-: 70-72.9	E: 0-59
B+: 87-89.9	C+: 77-79.9	D+: 67-69.9	

## Weekly Due Dates

Except for the very last week of the semester, this course operates on a Wednesday to Sunday week so you have weekend days to complete regular work. The weekly module will go live on each Wednesday. All regular participation for the week, including completion of all the module components and any special activities, is due by Sunday.

To ensure effective pacing, students must participate in small group discussion on at least two occasions during the week, once by Friday at midnight and again *between* Friday and Sunday at midnight. The goal of this division is to help you pace your engagement in the course assignments for the most meaningful experience. It is OK if you haven't finished the assigned material when you make your first post, but you should have done some significant portion of reading.

Additional assignments have specific due dates. Rotating assignments (such as developing discussion questions for your small group and contributing to the course wiki) are due the

Sunday *prior* to the release of the week's module. That is, if you are creating discussion questions for week 6, they are due to the instructor by the Sunday at the end of week 5, the same day all work for week 5 is due.

Information and a sign-up sheet for discussion questions and wiki dates will be distributed in the first week.

## Course Policies

### Teaching Philosophy

My goal as the instructor of this course is to *facilitate* the learning that you do as a community. Assignments are designed to create accountability for preparation and to structure your encounters with literature and with your classmates' ideas to be academically and personally meaningful. Like many of you, I would prefer to be learning together in person, but I am committed to maximizing the possibilities of this online format. It's my pleasure to help you and your classmates make the course a success.

### Participation

Much of your grade will depend on how seriously you demonstrate your engagement with the course material and your colleagues' ideas. Are you willing to actively engage your peers as partners in learning? Do you take care and generously share your analysis, insight, and questions with the larger learning community? Do you challenge yourself to go beyond what you already know? Do you recognize the importance of *deep listening* to communication? Although I take added responsibility for facilitating the course, I count myself among the learners, too. I promise to listen and learn from you as well as provide you with support and tools to help you succeed in the class. **We're in this together.**

### Respectful Exchange of Ideas

Talking about literature and the world is a risky business. Complex texts and situations will inevitably prompt divergent responses in our discussions. This is a *strength* of our work together; it will help us navigate the reality of deep differences of opinion and perspective, a key skill in our society. I want you to speak frankly in our course spaces, but I also expect you to be thoughtful about the experiences, priorities, privileges, information sources, and other factors that have shaped your position.

Success in creating an effective and supportive learning community requires a commitment from all of us to maintain conduct that is collegial and respectful, *curious and engaged* at all times. This expectation applies to large and small group discussions, blog comments, live sessions, and all other venues. This guidance also applies to communication about class or class-created groups outside of official platforms. (For example, comments to one of your small group colleagues on Twitter or any other venue must adhere to our class norms.)



**We will hold each other to a high standard of respect and integrity when it comes to addressing each other** and speaking about the various experiences and peoples we will encounter in our texts. It's okay not to know exactly how to do this, and it is okay to make mistakes; we will work together to address unconscious stereotypes or problematic terminology that may come up. Be aware that trolling behavior—e.g., using slurs or other hate speech, making threats or intimidating comments, denigrating classmates' identities, advocating violence, linking to inappropriate content, or any other flagrant disrespect—will not be tolerated and will negatively impact your grade as it is incompatible with the course goals.

Incidents of bias and other disruptive virtual behavior will be reported to [BART, OSU's Bias Assessment and Response Team](#), Student Conduct, and/or (for talk about violence) OSU Police. This behavior will be subject to whatever consequences these governing bodies impose. Bias includes any kind of discriminatory talk or action against an individual or group based on sex, gender identity, race, ethnicity, color, age, religion, sexual orientation, disability, national origin, veteran status, or HIV status. Sexual harassment (definitions here: <https://titleix.osu.edu/navigation/policy/definitions.html>) also will not be tolerated.

**TL;DR -- Be your best self and engage with this course with genuine curiosity, openness to new ideas, and respect for difference. We'll all get the most out of the experience that way.**

### **Student-Professor Communication**

Contact me at any time with questions, concerns, or comments. I hope to make your experience in this class as enriching and effective as possible. **Please do look to see if your question is answered in the syllabus or in class materials before contacting me.** I will sometimes make announcements and distribute course materials via Carmen messages and/or email, so don't forget to check those.

**Plagiarism and Academic Misconduct:** Plagiarism is the unauthorized use of the words or ideas of another person, misrepresenting someone else's work as your own with or without their knowledge, quoting or paraphrasing without citing the original source, or providing work for someone else to use as their own. **Plagiarism is absolutely not permitted in any assignment or venue used in this course:** tests, papers, reviews, blog entries, multimedia productions, discussion posts, your digital presence in live discussions, wiki contributions, etc. It is a serious academic offense that will result in a report to the Committee on Academic Misconduct and potentially career-altering consequences. The University's policies on plagiarism are described in detail in your student policies handbook. Please read this information carefully, and **remember that at no point (including discussion) should words or ideas that are not your own be represented as such.**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all

instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc>).

**Late Work Policies:** No late work will be accepted without the professor's explicit consent (this consent will only be given in the rarest emergencies; see attendance policy). This is to ensure fairness to you—so that you have the accountability to do the work in a way that will make it meaningful—and fairness to your classmates—so that my time is spent preparing excellent experiences for you all and not on managing late submissions.

Make sure you are keeping up with discussion every week, because posting retroactively will not count (discussions are closed for further comment at the end of the week).

Please be advised that “Carmen ate my homework” is the new “the dog ate my homework.” In other words, this is not a valid excuse. **I recommend you write any Carmen posts in a separate, saved document, then copy them into Carmen when you are ready to post. That way you will have a back-up file if the post fails to go through.**

In sum, do your work well in advance, save files frequently and in multiple locations, know where the nearest back-up computing option is in case of technical problems, and do whatever else you need to do to ensure that assignments will be handed in on time.

### **Grading**

Most assignments are evaluated using rubrics posted on Carmen. Please refer to them when doing assignments and when reviewing graded work. **The rubrics will give you a clear sense of the goals for an assignment** as well as what characteristics are associated with success. I compare your work to the standards on the rubrics, not to what anyone else is doing. Keep in mind that grades are a form of feedback; **try not to obsess about getting “full points.”** I reserve the highest grade for exceptional work, but don't worry! You can easily earn an “A” in the course without ever receiving a grade of 15/15 or 30/30.

Be aware that I rarely drop assignments, adjust final grades, or offer extra-credit. The best way to succeed in the class is to prepare well each day.

## Student Resources for Success

### **Support for you in this course**

My approach to teaching is to facilitate student learning and success. Although my “late work” policy is strict, please note as well that I am not interested in penalizing students who are making a good-faith effort to produce high-quality work. There is a difference between turning in late work and proactively asking for an extension in advance. **If, due to personal circumstances or academic scheduling issues (e.g., three things due the same day), you anticipate or find yourself struggling with the course policies, please consult me *as soon as possible*.** We can make a plan to ensure that you can meet course requirements. Consulting early demonstrates

your ability to plan ahead and advocate for yourself, and it will be much more effective than a panicked request on the due date.

### **Academic well-being**

There are many resources available at OSU for students who would like academic support, including the Writing Center, Dennis Learning Center, and other services. If you find yourself in circumstances that pose a serious challenge to your ability to keep up academically (e.g. ongoing family crisis, chronic illness, hospitalization, financial crisis, or being a victim of violence), Student Advocacy is available to help you manage the situation.

- Writing Center: <http://cstw.osu.edu>
- Dennis Learning Center: <http://dennislearningcenter.osu.edu>
- Student Advocacy: <http://advocacy.osu.edu>
- Overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu/welcome.shtml>
- Tools specific to learning in the COVID-19 pandemic: <https://keeplearning.osu.edu/>

**Students with Disabilities** (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu); telephone 614-292-3307.

### **Accessibility**

Every effort will be made to make course materials accessible by default, including video captions or transcripts, image description, screenreader-compatible PDFs, multiple options for live interaction (video/audio and text-based), and available alternative options for completing non-written assignments. Additional accessibility accommodations may be arranged with SLDS and the instructor.

### **Personal well-being**

See an overview and contact information for student services offered on the OSU main campus at <http://ssc.osu.edu>. In particular, OSU has resources to help with emotional and bodily health. Counseling and Consultation Services (<http://ccs.osu.edu>, 614-292-5766), located in the Younkin Center on Neil Avenue and in Lincoln Tower, provides mental health care, referrals, counseling groups, wellness workshops, and substance abuse resources. They can help with feeling down, anxiety, difficulty concentrating, lack of motivation, interpersonal relationship problems, and substance abuse. CCS has an after-hours crisis line that can be reached at their main number, 614-292-5766 (ext. 2) outside of office hours. During work days, emergency consultations are also available. Outside resources include the **National Suicide Prevention Hotline (1-800-273-**

**TALK)** and the **Crisis Text Line**, which can help you talk through any kind of crisis, including self-harm, domestic abuse, depression, sexual assault, family and friend problems, substance abuse, grief, and other situations (**text START to 741-741**).

Healthcare is available for all students at the Wilce Student Health Center on campus and accepts many insurance plans; it is mostly free for those on OSU student health insurance. If you are ill, they can give you an absence excuse as well as treatment. Same-day weekday appointments are available. After hours and on weekends, there are OSU-run urgent care facilities near campus that accept insurance; see <https://shs.osu.edu/emergencies/after-hours-care/>.

Sexual assault crisis services are available to people of all genders and orientations through the local SARNCO hotline (614-267-7020) and area hospitals. Ongoing support is available through Counseling and Consultation and Wilce Student Health. OSU Hospital, CCS, and SARNCO are confidential. You can also find support and ways to report sexual assault or harassment through the University's Title IX office (<http://titleix.osu.edu>), which does not guarantee confidentiality. Be aware that many other OSU academic and coaching staff are mandatory reporters (required to convey reports of assault to the University) and also cannot guarantee confidentiality. (To be clear, I absolutely will support you and help you get assistance, but you have a right to be aware of OSU's reporting policies.) Choose the support system that is right for you. **Being a victim/survivor of sexual assault is never your fault, and you have the right to compassionate help.**

*Please do not hesitate to reach out if you are struggling and need help finding assistance.*

## CS 2301 Course Schedule

### **Week 1: Introductions, Carmen Tour, Getting Oriented**

W 8/26/2020- Sun 8/30/2020

Read:

syllabus

prologue from *Is Everyone Really Equal?*,

“The Dancing Mind” by Toni Morrison (3 pages)

“What is Literature?” by David Damrosch (9 pages)

Complete: module including viewing all short films; syllabus quiz; scheduling survey; introductions forum

### **Week 2: Foundations (Representation, Race, Privilege, Power, Colonialism)**

W 9/2/2020- Sun 9/6/2020

Read:

“Privilege 101” by Sian Ferguson (5 pages)

“Talking about Race” by Ali Michael and Eleonora Bartoli (6 pages)

“Leaning in” by Robin DiAngelo and Özlem Sensoy (15 pages)

“Representation” by Stuart Hall (13 pages)

*Writing with Style* excerpts “Punctuation” and “Quoting” (both by John Trimble) to ensure you understand writing expectations for the course

Complete: module including all viewing; small group discussions; *WWS* quiz

**DUE: *Dialectical Journal 1; 2-3 page Autoethnography (Carmen dropbox)***

### **Week 3: Avoiding Literary Tourism**

W 9/9/2020- Sun 9/13/2020

Read (context): “Colonialism/Post-colonialism” (3 pages); “Antigua and Barbuda” (1 page);

“Coloniality, Neo-Colonialism, and Other Terms” (2 pages)

Read (literature): “A Small Place” by Jamaica Kincaid (12 pages)

Complete: short module including reading supplement (must be completed before live discussion session); **live class discussion** (schedule TBD); small group online discussion; synthesizing exercise

**DUE: *DJ 2***

### **Week 4: Centering African Women’s Voices (Resistance; Addressing the World)**

W 9/16/2020- Sun 9/20/2020

Read:

*African Women Writing Resistance* excerpts

“Demystifying Sexuality Studies in Africa” by Marc Epprecht (12 pages)

Complete: module including all viewing, reading supplement, and survey; small group discussion

**DUE: *DJ 3 – including peer response to DJs***

**Week 5: Centering African Women's Voices (Sexual Violence; Marriage)**

W 9/23/2020- Sun 9/27/2020

Read: *AWWR* excerpts

Complete: module including all viewing; small group discussion

**DUE: DJ 4; Response Paper 1 and comments**

**Week 6: Family Legacies: History, Narrating Pain**

W 9/30/2020- Sun 10/04/2020

Read:

*Understanding Comics* by Scott McCloud, ch 1-4 (114 pages of comics)

*Maus*, Spiegelman

Complete: module including all viewing; small group discussion

**DUE: DJ 5 (includes self-reflection)**

**Week 7: Metanarrative and Trauma**

W 10/7/2020- Sun 10/11/2020

Read: *Maus*, Spiegelman

Complete: short exam review module (must be completed before live discussion section); **live class discussion** schedule TBD

**DUE: DJ 6; midterm (Carmen dropbox w/TurnItIn)**

**Week 8: A Tolerable Injustice?**

W 10/14/2020- Sun 10/18/2020

Read: *Men in the Sun*, Kanafani, part 1

Complete: module including all viewing; small group discussion;

**DUE: DJ 7**

**Week 9: A Tolerable Injustice? (continued)**

W 10/21/2020- Sun 10/25/2020

Read: *Men in the Sun*, Kanafani, part 2

Watch: Documentary *A People Without a Land* by Eliyahu Ungar-Sargon (58 min):

<http://bit.ly/2xvO26A>

Complete: module including all viewing; small group discussion; scheduling survey

**DUE: DJ 8**

**Week 10: Love as Transgression: Power, Perspective, and Place**

W 10/28/2020- Sun 11/01/2020

Read: *The God of Small Things*, Roy, part 1

Complete: module including all viewing and integrated discussion; noticing exercise, small group discussion

**DUE: DJ 9**

**Week 11: Love as Transgression: Power, Perspective, and Place (continued)**

W 11/04/2020- Sun 11/08/2020

Read: *The God of Small Things*, Roy, part 2

Complete: module including all embedded and prompted viewing; **live class discussion**, schedule TBD; small group discussion

**DUE: DJ 10**

**Week 12: Love as Transgression: Power, Perspective, and Place (continued)**

W 11/11/2020- Sun 11/15/2020

Read: *The God of Small Things*, Roy, part 3

Complete: module including all viewing; annotation exercise; small group discussion; scheduling survey

**DUE: DJ 11, Response Paper 2 and comments**

**Week 13: The Globe-trotting, “Born Translated” Brazilian Graphic Novel**

W 11/18/2020- Sun 11/22/2020

Read: *DayTripper*, Moon & Bá, all pages

Complete: module including all viewing, supplemental reading, and integrated discussion; small group discussion

**DUE: DJ 12 (last DJ!)**

**Week 14**

W 11/25/2020- Sun 11/29/2020

**Thanksgiving Break; no assignments**

**Week 15: “Born Translated” and conclusions**

W 12/02/2020- Sun 12/06/2020

ReRead: *DayTripper*, Moon & Bá, all pages

Complete: module including all viewing; **live class discussion**, schedule TBD; small group discussion

**DUE: 1-2 page “circling back” reflection (Carmen dropbox); DJ compilation for global DJ grade**

**TAKE-HOME FINAL DEADLINE: Sunday after first exam week (Carmen dropbox with TurnIt In)**

## COURSE SYLLABUS

### CS 2301: Introduction to World Literatures

Tuesdays and Thursdays, 11:10AM - 12:30PM in Hayes Hall 025

**Professor:** Dr. Ashley Hope Pérez

**Office Hours:** Thursdays 9:30-10:30 a.m. & by appointment

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Image credit: <http://www.jamesborrell.com/wp-content/uploads/2014/10/SouthUpMapr.jpg>

### Our Class: The Big Ideas

Have you ever thought about the fact that the idea of north as “up” is arbitrary? But how does an idea like this affect the way we see the world and the literatures in the world? Can we learn to see in new ways and re-route our readings? And anyway, what counts as “world literature”? Is it the “best of the best” of all the national literatures in the world? Or maybe it is the name for works that people everywhere claim as their cultural inheritance? Is it what we call any literary work once it travels beyond the context in which it was originally written?

What are the linguistic, cultural, technological, and economic networks that make texts from around the globe available to us? For example, how is the world of literature shaped by the fact that writers in many places can only access a significant audience by writing in English or producing works that “travel well” via translation? How do we imagine relationships between the works we read (a tiny fraction) and the many we do not? We will tackle these questions through our discussion of 20<sup>th</sup>- and 21<sup>st</sup>-century texts from five geopolitical areas: the Middle East, Africa, Asia, Latin and Central America/the Caribbean, and Europe/North America.

**This class meets Literature and Diversity (Global Studies) General Education requirements.**

**Literature GE Goals:** Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.



**Diversity GE Goals:** Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

**Learning Outcomes:**

1. Students uncover thematic, formal, and stylistic connections between diverse texts.
2. Students develop strategies for **analysis and collaborative inquiry**, improve analytical writing and communication, and learn to participate effectively in a community of learners.
3. Students analyze, interpret, and critique significant literary works. (GE Literature)
4. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures. (GE Literature)
5. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S. (GE Diversity - Global Studies)
6. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens. (GE Diversity - Global Studies)

**Assessment of Outcomes:** surveys, discussions, reflections, presentations, a final exam, and end-of-term evaluations will be used to assess the achievement of these objectives.

**Required Texts (Available at the Barnes & Noble university bookstore or online.**

**Please use the ISBN # to ensure that you purchase the correct item.)**

*African Women Writing Resistance*, edited by Jenny Browdy de Hernandez (ISBN: 978-0299236649)

*The Complete Maus* by Art Spiegelman (ISBN: 978-0679406419)

*DayTripper* by Fábio Moon and Gabriel Bá (ISBN: 978-1401229696)

*The God of Small Things* by Arundhati Roy (ISBN: 978-0812979657)

*Men in the Sun* by Ghassan Kanafani (ISBN: 978-0894108570)

\* All additional readings will be posted on Carmen. See the course schedule.

**Warning:** Some course readings contain sexuality, violence, profanity, racially charged language, and other adult content. These elements will be framed in discussion, but students who are uncomfortable with encountering them in an academic setting may prefer to enroll in another course.

**Course Grading**

**Demonstrated Preparation and Participation:** engaged participation in whole-group, small-group, and online interactions; demonstrated preparation via pop quizzes, TopHat responses, and question writing (20%)

**Mini Presentation:** contextualize course text **or** introduce us to a new text (10%)

**Dialectical Journals:** structured response to reading for class (25%)

**Analysis:** response papers, in-class writing, and Socratic seminars (25%)

**Final:** comprehensive in-class or take-home final (short essays) (20%)

### SOME ADVICE FROM PAST STUDENTS

“Don’t freak out about the syllabus! It seems like a lot of work, and it was, but it actually pays off.”

“Embrace the dialectical journals. I participated more in this class than in any other because I always had something to contribute. My analysis improved a ton. I’m not a literature student, but I find myself using what I learned here in the courses for my major.”

“You’re going to learn more from your classmates in this course than in any other class. And you’re going to become a more confident student. My best advice is to take this foundation and build on it in other classes, even those where you can get by without saying anything.”

### COURSE POLICIES

#### Teaching Philosophy

My goal as the instructor of this course is to facilitate learning. Assignments are designed to create accountability for preparation and to structure your encounters with literature and with your classmates’ ideas to be maximally productive. It’s my pleasure to help you and your classmates make the course a success.

#### Preparation

My expectation is that you come to class with all readings done and your daily dialectical journal prepared in advance. Bring your text and notes to class and *use them*. Preparation is especially critical since you will find that the pedagogical methods in this course often entail your direct participation—sometimes in unconventional ways. Because improving the communication of ideas is one of the objectives of the course, activities in class may sometimes push you out of your comfort zone. The more prepared you are for class, the easier it will be for you to respond in positive ways to this opportunity for growth.

#### Participation

Much of your grade will depend on how seriously you demonstrate your engagement with the course material and your colleagues’ ideas. Are you willing to actively engage your peers as partners in learning? Do you share your analysis, insight, and questions with the larger learning community? Do you challenge yourself to go beyond what you already know? Do you recognize the importance of listening in communication? Although I take added responsibility for facilitating the course, I count myself among the learners, too. I promise to listen and learn from you as well as provide you with support and tools to help you succeed in the class. **We’re in this together.**

**If you do not wish to grow in your ability to explore a wide range of ideas, navigate different perspectives, and express your insight, I recommend that you enroll in a different course. It’s okay to admit to yourself that this is just not the semester for a more intensive experience.**

**Some examples of effective participation:**

1. Offering a discussion question that opens up new possibilities for the class.
2. Building effectively on the contributions of another student.
3. Finding relevant page numbers, restating a point for clarity, or suggesting additional evidence for the point a classmate has made.
4. Pointing out (in a helpful way) inconsistencies, blind spots, or overlooked topics in our discussion (focus on what has been said, not on who said it).
5. Offering a compelling alternative interpretation.
6. Seeking out and sharing resources (e.g., contextual/historical information that is relevant to our text or discussion).
7. Inviting others into the conversation, especially if you have already weighed in several times.
8. Listening with attention and then offering a strategic summary of what others have said.

**Respectful Exchange of Ideas**

Talking about literature and the world is a risky business. Complex texts and situations will inevitably prompt divergent responses in our discussions. This is a strength of our work together; it will help us navigate deep differences of opinion and perspective, a key skill in our society. I want you to speak frankly in the classroom, but I also expect you to be thoughtful about the experiences, priorities, privileges, information sources, and other factors that have shaped your position.

**We will hold each other to a high standard of respect and integrity when it comes to speaking to each other** and about the various experiences and peoples we will encounter in our texts. It's okay not to know exactly how to do this; we will work together to address unconscious stereotypes or problematic terminology that may come up. However, **deliberately dehumanizing language such as slurs, threats, intimidating comments, or other aggressive speech will not be tolerated.**

**Student-Professor Communication**

Contact me at any time with questions, concerns, or comments. I hope to make your experience in this class as enriching and effective as possible. Please do look to see if your question is answered in the syllabus or in class materials before contacting me. I will sometimes make announcements or distribute course materials via Carmen messages or email, so don't forget to check those.

**Attendance**

Showing up is important to the success of this class and to your development as a thinker, and I expect you to make it a priority. You should not schedule work or other commitments during class hours. If you have another conflict or challenge, please email me about your situation as soon as you are aware of it.

Because of the risk of spreading communicable diseases, **if you are ill and you notify me of your illness, you will be excused from class without penalty.** (Please note that I WILL notice if you get the flu four times in the course of the semester. Do not abuse the policy.) If there is a quiz on the day of your absence, it will count



Image from *Syllabus* by Lynda Barry

neither for nor against you; the same policy will be applied for participation points. Any assignments due in class (e.g. dialectical journals or essays) should be submitted on the day of your absence unless otherwise arranged.

Other absences may be excused or accommodated on a case-by-case basis. These include religious holidays, a death in the family, jury duty, official college competitions, etc. For such absences, written notification and verification before the absence is expected. In the case of an emergency that makes an absence unavoidable, email me immediately. Excused absences will not affect your grade.

Class begins on time. Tardiness will affect your participation grade; arriving late 3 times = an absence. **Students more than 10 minutes late will be considered absent for grading purposes** but may still attend class if they are prepared to participate.

Excessive unexcused tardies or absences will affect your grade in the following ways:

- If you are absent and do not contact me with an acceptable excuse in a timely fashion, **any quizzes or assignments due that day will be graded as "0."**
- **After three unexcused absences, your final grade will be lowered by 3% for each additional absence.**
- **Six unexcused absences will result in automatic failure of the course.**

Your three "allowed" absences should be saved for interviews, work trips, conferences in your major, transportation problems, LIFE, etc.

### **Submission of Coursework**

Assignments must be fully completed by the beginning of class. With the exception of life- or health-threatening or other catastrophic situations, **late work is not accepted** unless an extension has been negotiated with me **before** the due date. If you have extenuating circumstances affecting your ability to complete an assignment on time or if you have multiple assignments due at the same time, please **contact me in advance** to request an extension. In most cases, I'm happy to work with you.

### **Classroom Etiquette**

Silence and store devices that may beep or otherwise detract from an atmosphere of serious collective inquiry. **Laptops, tablets, and smartphones may only be used for class-related purposes.** Texting, browsing Facebook, or other non-academic uses will affect your participation grade and damage your credibility as a participant in the group. It goes without saying that sleeping, , doing work for another class, and any other off-task behaviors are unacceptable and may result in you being asked to leave the room.

Unless authorized in writing by the Office of Disability Services, audio or video recording during class is not allowed without written permission from the instructor.

### **Time Commitment**

In general, you should expect to spend 2-3 hours preparing for each class. The load is designed to be a bit lighter at the end of semester when your plate will be fuller with final assignments and exams.

## Grading

Most assignments are evaluated using rubrics, (see Carmen). Please print these out, stick them in your course folder or binder, and refer to them when work is returned to you. **The rubrics will give you a clear sense of the goals for an assignment** as well as what characteristics are associated with success. I compare your work to the standards on the rubrics, not to what anyone else is doing. Keep in mind that grades are a form of feedback; **try not to obsess about getting “full points.”** I reserve the highest grade for exceptional work, but don't worry! You can easily earn an “A” in the course without ever receiving a grade of 15/15 or 30/30.

Be aware that I rarely drop assignments, adjust final grades, or offer extra-credit. The best way to succeed in the class is to prepare well each day.

## Plagiarism and Academic Misconduct

The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with essays and tests. **All assignments must be your own original work for this course and for ALL your courses.** Without proper citation, the direct or indirect borrowing of words or ideas from any source (e.g., website, book, another student, your past writing for another class) constitutes plagiarism regardless of your intention. As dictated by the College of Arts and Sciences:

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct: <http://studentlife.osu.edu/csc/>.”

## THE SKINNY ON ASSIGNMENTS

Just the basics here; **detailed descriptions of assignments for the course and rubrics are available on Carmen.** Please consult these documents early and often.

**The Dialectical Journal:** This assignment is the foundation for much of what we do in class, and it is designed to support you in engaging with the course text(s) and ensuring that you are prepared to participate in class. In general, the DJ consists of:

- 3 quotations you select from the assigned literary/theoretical text(s),
- your detailed analysis of each quotation,
- a brief interpretative summary of the text(s),
- a powerful question related to the text to help support the discussion.

You will submit each assigned dialectical journal via Carmen prior to the start of class. **PSST! Read the full details on the dialectical journal ASAP because the first one is generally due on the second day of class.** DJs will be graded at random for content and/or completion. There will also be a “global” DJ grade at the end of the semester that will account for your consistency in completing this vital daily assignment.

**Quizzes:** I may quiz you on any material (readings, a lecture, presentation, or even this syllabus) in class. Quizzes are cumulative, which means on a given day I may also ask you to make connections to an earlier reading. For example, I might ask you to write a paragraph explaining how today's text is related to an idea discussed earlier in the semester.

**Question Writing:** Early in the semester, you'll get training in how to write powerful questions that catalyze new insights about a text or about what it means to encounter that text. Student-generated questions will serve as prompts for response papers and Socratic seminar discussions.

**Response Papers:** These short papers (target 400-700 words) consist of your thoughtful, well-developed response to one of the questions posted by your colleagues. Or, if you have a burning desire to explore another aspect of a text, email me about your plans. For each response paper assignment, you will also read and comment on at least two of your classmates' posts.

**Socratic Seminars:** On Socratic seminar days, you and your classmates will be responsible for running the class in the form of a round-table discussion based on questions that you write. On these days, I take notes; you facilitate the graded discussion.

**Mini-Presentations:** Each student will sign up with a partner/group to provide context for or added insight on a course text (throughout the semester) or to introduce us to a new text (end of semester). Presentations will be balanced across the Middle East, Africa, Asia, Latin and Central America/the Caribbean, and Europe/North America.

**Final Exam:** The final exam is cumulative (covers all course texts). It is most often an in-class or take-home essay that asks you to analyze our texts and reflect on your course experiences drawing on specific examples from the readings. There may also be a series of quotation and character identifications and definitions of key concepts from the course.

### **GENERAL STUDENT RESOURCES**

(Your fees pay for these services, so use them!)

**Mental and Emotional Health:** A recent American College Health Survey found that stress, sleep problems, anxiety, depression, interpersonal concerns, death of a significant other, and alcohol use are among the top ten health impediments to academic performance. If you experience personal problems or situational crises, please contact the OSU Counseling and Consultation Services (614-292-5766; <https://ccs.osu.edu/>) for assistance, support, and advocacy. This service is free and confidential. CCS also has many helpful weekly drop-in workshops to help with anxiety, perfectionism, and other challenges of adult life. Check the schedule out here: <https://ccs.osu.edu/drop-in-workshops/>

**Writing Support:** The **OSU Writing Center** is a free service that provides professional tutoring and consultation on writing. Visit <http://cstw.osu.edu> or call 688-4291 to make an appointment. They also offer drop-in consultations in the Science and Engineering Library and online consultations via the chat function on Carmen. I encourage you to use the university resources available to you to improve the quality of your writing. If you do

decide to use these services, please authorize that I be notified via a tutoring report. This helps me gauge your effort to access resources and track what advice you have gotten.

**The OSU Library:** OSU librarians don't just buy books; they are the ones who can help you find the information, materials, and resources you need. Here's a helpful guide to the library: <https://library.osu.edu/account/student-services/>. I also highly recommend using the "Ask Us" chat function on the library website. I regularly use it to ask things like, "What databases do we have for literature?" or, "What is the best way to find foreign films that are accessible in full-length versions?"

The **Office for Disability Services**, located in 150 Pomerene Hall offers services for students with disabilities.

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

If you have any other special circumstances of which I should be aware, please let me know as soon as you can. And please feel free to come see me with any questions or concerns not addressed in class.

**Welcome to the course!**

## Course Schedule for World Literatures (Fall 2019)

**Texts:** Page numbers are given for the required texts, which you should have in class with you on the day they will be discussed. Other texts/viewing will be posted on Carmen through the Modules sections beneath a heading that corresponds to the “Day” listed on this schedule.

Short readings under the heading “Context” for a given day are generally to provide you with historical information or other context—they should **not** be the focus of your DJs, which should instead center on the critical or literary texts assigned.

Date	Day	Preparation before each class/ ** = Carmen tasks due after class	Assignment(s) to post <u>before</u> class & bring with you	Class session focus
<b>Introduction to the Course and to World Literatures</b>				
T 8/20	0	See Carmen ☺	Help set up desks before class starts.	<b>Launching the Journey.</b> Course overview; introductions; description of assignments (esp. dialectical journal); big ideas of the course.
Th 8/22	1	- <b>Read</b> prologue from <i>Is Everyone Really Equal?</i> , edited by Ozlem Sensoy and Robin DiAngelo (3 pages) - <b>Read</b> “The Dancing Mind” by Toni Morrison (3 pages) - <b>Read</b> “What is Literature?” by David Damrosch (9 pages) - <b>Read</b> “What Is WORLD Literature?” by David Damrosch (15 pages)	DJ #1	<b>Responsibility in Reading.</b> Discussing power differences that shape how varied experiences are represented and evaluated; considering the locations from which we read; understanding the context for world literature as a system.
<b>Foundations (Representation, Race, Privilege, Power, Colonialism, &amp; Other Key Ideas)</b>				
T 8/27	2	- <b>Read</b> “Privilege 101” by Sian Ferguson (5 pages) - <b>Read</b> “Talking about Race” by Ali Michael and Eleonora Bartoli (6 pages) - <b>Read</b> “Leaning in” by Robin DiAngelo and Özlem Sensoy (15 pages)  - <b>Review</b> Assignment sheet for the mini- presentation (Carmen)	DJ #2	<b>Talking about Challenging Topics.</b> Discussion of foundational texts; workshop on having these conversations and providing/receiving feedback; create class “ground guides” for discussion. The mini- presentation explained.
Th 8/29	3	- <b>Read</b> “Representation” by Stuart Hall (13 pages)  - <b>Review</b> <i>Writing with Style</i> excerpts “Punctuation” and “Quoting” (both by John Trimble) to ensure you understand writing expectations for the course <b>[Do not include WWS in DJ.]</b>	DJ #3	<b>The Work of Representation and the Power of Questions.</b> Discuss key ideas from Hall; question-writing workshop.
T 9/3	4	<b>Context</b> - <b>Read</b> “Colonialism/Post-colonialism” (3 pages) - <b>Read</b> “Antigua and Barbuda” (1 page) - <b>Review</b> “Coloniality, Neo-Colonialism, and Other Terms” (2 pages)  <b>Literary Text</b> - <b>Read</b> “A Small Place” by Jamaica Kincaid (12 pages)	DJ #4	<b>Avoiding Literary Tourism.</b> Colonial histories; irony as a device; the perils of ignoring local realities; positionality of reader and author; reading responsibly; accepting feedback  <b>Mini-Presentation:</b> <u>Demonstration by Dr. Pérez</u>



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Th 9/5	5	See Carmen for what to read/do for today's class ☺	Synthesizing DJ (see Carmen for details)	Synthesizing Key Foundational Ideas. Creating in-class keyword lists, articulating core questions that we want to pursue; revisiting "ground guides" and setting specific intentions; discussing dispositions we are developing in the course.
<b>Centering Women's Voices from Africa</b>				
T 9/10	6	<b>Context</b> - Read from <i>African Women Writing Resistance</i> : 3-8 Introduction to the collection 39-41 Intro to Part 2: Young Women on Sexuality - Read excerpt from "Demystifying Sexuality Studies in Africa" by Marc Epprecht (12 pages)  <b>Literary Texts</b> - Read <i>AWWR</i> 50-58 "Letters to My Cousin," fiction by Catherine Makoni (Zimbabwe) - Read <i>AWWR</i> 90-92, "My Name is Kasha," essay by Kasha N. Jacqueline (Uganda)	DJ #5	<b>Speaking Out to the World.</b> Literature as a form of activism; the language of <i>AWWR</i> ; balancing differences and likeness; colonial legacies and discrimination; power inequality and sexism  <b>Mini-Presentation(s):</b>
Th 9/12	7	<b>Context</b> - Read "Rwanda" introductory article from Credo (3 pages)  <b>Literary Texts</b> - View "Intended Consequences" by Jonanthan Torgovnik (15 minutes) - <a href="http://bit.ly/2xvy3W3">http://bit.ly/2xvy3W3</a> - Read <i>AWWR</i> 223-227, "A Poem Written in the Ink of the Blood Shed in Rwanda," poem by Nathalie Etoké (Cameroon) - Read <i>AWWR</i> 75-83, "Lovesung for a Father," poetry and essay by Catherine Makoni (Zimbabwe) - Read "It's Not Rape If..." poem by Ann Kithaka (Kenya)	DJ #6  *Note: today's course materials may be especially challenging for those who have been affected by sexual assault or incest. Contact me if you need to make any adjustments to your participation for today.	<b>Sexual Violence.</b> Encountering testimonies of violence; identifying individual and collective action; witnessing  <b>Mini-Presentation(s):</b>
T 9/17	8	<b>Context</b> - <i>AWWR</i> 97-99, Intro to Part 3: Challenging the Institution of Marriage  <b>Literary Texts</b> - <i>AWWR</i> 104-117 "Hailstones on Zamfara," story by Sefi Atta (Nigeria) - <i>AWWR</i> 140-148 "They Came in the Morning," story by Iheoma Obibi (Nigeria)	DJ #7	<b>Marriage: Oppression and Empowerment.</b> Intersections of institutions and traditions with individual stories; ambiguity as a narrative tool; Q&A about first Socratic seminar.  <b>Mini-Presentation(s):</b>
Th 9/19	9	<b>Literary Texts</b> - <i>AWWR</i> , 295-312, "'We Are Our Grandmothers' Dreams': African Women Envision the Future," roundtable discussion - <i>AWWR</i> , 313 "Liberation," poem by Abena P.A. Busia (Ghana)	Post 2-3 Socratic seminar questions on Carmen  Prepare for Socratic seminar (bring quotes, notes, and your texts)	<b>SOCRATIC SEMINAR #1:</b> connect readings for today to specific themes and passages from other parts of our study of African women's narratives.

CS2301 (Intro to World Lit) Syllabus - 11

T 9/24	10	<p><b>See Carmen for what to read/do for class ☺</b></p> <p><b>**Question Group 1 posts wicked questions following up on Socratic Seminar/building on reflection exercise.**</b></p> <p>Be prepared for the possibility of in-class writing/short quiz!**</p>	<p><b>Reflection DJ</b> (see Carmen for details)</p>	<p><b>Extending Our Inquiry.</b> Revisit our “ground guides.” How are we doing? Consider questions we still have; play “The Question Game” to define and explore further areas for inquiry.</p> <p><b>Mini-Presentation(s):</b></p>
<b>Family Legacies: History, Trauma, Narrative</b>				
Th 9/26	11	<p><b>Context</b>  <b>Read</b> excerpt from <i>Understanding Comics</i> by Scott McCloud, ch 1-4 (114 pages of comics)  <b>Review</b> Holocaust timeline (refer to this as needed while you read <i>Maus</i>):  <a href="http://fcit.usf.edu/holocaust/timeline/timeline.htm">http://fcit.usf.edu/holocaust/timeline/timeline.htm</a>  <b>Review</b> <i>Maus</i> reading guide (Carmen) for questions to think about as you read</p> <p><b>Literary Text</b>  Read <i>Maus I</i>, chapters 1-3</p> <p>NOTE: Wonder how to “quote” comics for your DJ? You can take a photo of images for your quotes or just briefly describe the panel you are talking about. Please do include page numbers.</p>	<p>DJ #8 (at least 2 entries on <i>Maus</i>)</p>	<p><b>Comics as Art, Family History as Literature.</b> Discuss special qualities of comics; examine intergenerational trauma, explore narrative technique in <i>Maus</i></p> <p><b>Mini-Presentation(s):</b></p>
T 10/1	12	<p><b>Context</b>  “Obstacles to Immigration” (3 pages):  <a href="https://www.ushmm.org/wlc/en/article.php?ModuleId=10007455">https://www.ushmm.org/wlc/en/article.php?ModuleId=10007455</a></p> <p><b>Literary Text</b>  Read <i>Maus I</i>, chapters 4-6</p>	<p>DJ #9</p>	<p><b>Repeated Struggle.</b> Relationships between generations. Role of resources, resourcefulness, and luck in survival.</p> <p><b>Mini-Presentation(s):</b></p>
Th 10/3	13	<p><b>Context</b>  <b>Review</b> resources from <i>Auschwitz: Inside the Nazi State</i>: <a href="http://www.pbs.org/auschwitz/">http://www.pbs.org/auschwitz/</a></p> <p><b>Literary Text</b>  Read <i>Maus II</i>, chapters 1-3</p>	<p>DJ #10</p>	<p><b>Scene Analyses.</b> Centering reading on the interplay between text and image; the grammar of Spiegelman’s art; exploring the varied uses of animals.</p> <p><b>Mini-Presentation(s):</b></p>
T 10/8	14	<p><b>Context</b>  <b>Read</b> “Lessons of the Holocaust” (pay special attention to the tensions between the two speakers’ ideas, especially around the possibility of a “lesson”):  <a href="http://www.pbs.org/auschwitz/understanding/lessons.html">http://www.pbs.org/auschwitz/understanding/lessons.html</a></p> <p><b>Literary Text</b>  Read <i>Maus II</i>, chapters 4-end</p>	<p>Post 2-3 Socratic seminar questions on Carmen</p> <p>Prepare for Socratic seminar (bring quotes, notes, and your texts)</p>	<p><b>Socratic Seminar #2 on <i>Maus</i> (all parts)</b></p>

Thursday 10/10: NO CLASS – Autumn break ☺				
A Tolerable Injustice?: the Israel-Palestine Conflict				
T 10/15	15	<p><b>Context</b> View brief video on Israeli-Palestinian conflict (10 minutes): <a href="https://youtu.be/iRYZjOuUnlU/items/648425">https://youtu.be/iRYZjOuUnlU/items/648425</a> Read <i>Men in the Sun</i> introduction, 9-15 Read “Contextualizing Texts” on Carmen</p> <p><b>Literary Text</b> Read from <i>Men in the Sun</i>: - 75-80, “The Land of Sad Oranges” - 99-102, “Umm Saad” - “Letter from Gaza” (111-115)</p>	DJ #11	<p><b>Bridging Narratives.</b> Orienting ourselves in a new narrative space; connections to <i>Maus</i>; multiple intersecting histories of oppression; narrative characteristics of Kanafani’s work.</p> <p><b>Mini-Presentation(s):</b></p>
Th 10/17	16	<p><b>Context</b> Skim at least one of the contextualizing texts on Carmen</p> <p><b>Literary Text</b> Read “Men in the Sun” 21-49</p>	DJ #12	<p><b>Locating Ourselves.</b> Meeting the men (and considering who we do not meet), foreshadowing, despair, and capitalizing on the pain of others.</p> <p><b>Mini-Presentation(s):</b></p>
T 10/22	17	<p><b>Literary Text</b> Read “Men in the Sun” 50-74</p> <p>Prepare for Socratic seminar (bring quotes, notes, and your texts)</p>	Post 2-3 Socratic seminar questions on Carmen	<p><b>Socratic Seminar #3</b> on <i>Men in the Sun</i>.</p>
Th 10/24	18	<p><b>Literary Text</b> View documentary <i>A People Without a Land</i> by Eliyahu Ungar-Sargon (58 min): <a href="http://bit.ly/2xvO26A">http://bit.ly/2xvO26A</a></p> <p>**RESPONSE PAPER 1: Question Group 3 posts wicked questions on <i>Maus</i>. Question Group 4 posts wicked questions on <i>Men in the Sun</i> and <i>A People Without a Land</i> by 9:00 p.m. today. Everyone posts a response paper by Sunday at 9:00 p.m.; everyone reads and comments on at least two folks’ RPs by Tuesday at 9:00 pm.</p>	DJ #13  (also bring <i>Men in the Sun</i> with you)	<p><b>Reflecting and Rerouting Our Readings.</b> Extending analysis of “Men in the Sun”; connections to contemporary experience.</p> <p><b>Mini-Presentation(s):</b></p>
Love as Transgression: Power, Perspective, and Place				
T 10/29	19	<p><b>Context</b> Read background on colonial history of India (Carmen) Review supplemental materials for <i>TGoST</i></p> <p><b>Literary Text</b> Read <i>The God of Small Things</i>, 3-33 [or as far as you can get—notice that the chunk for Thursday is sizeable]</p>	DJ #14	<p><b>Narrative Play and Pluralizing History.</b> Opening discussion of <i>The God of Small Things</i>, exploration of context, navigating narrative structures and strategies.</p> <p><b>Mini-Presentation(s):</b></p>

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Th 10/31	20	<p><b><u>Context</u></b> Review supplemental materials for <i>TGoST</i> as needed</p> <p><b><u>Literary Text</u></b> Read <i>The God of Small Things</i>, 34-117</p>	DJ #15	<p><b>Analyzing Family Dynamics and Larger Forces.</b> Relationships between characters, the “return” of the empire, performance of identity, and the idea of “colonized imagination.”</p> <p><b>Mini-Presentation(s):</b></p>
T 11/5	21	<p><b><u>Literary Text</u></b> Read <i>The God of Small Things</i>, 118-204</p>	DJ #16	<p><b>Power, corruption, and the tension between fate and human action.</b> Different forms of brokenness in the family. Tactic of adopting children’s perspective.</p> <p><b>Mini-Presentation(s):</b></p>
Th 11/7	22	<p><b><u>Context</u></b> Read “Kathakali” entry (3 pages)</p> <p><b><u>Literary Text</u></b> Read <i>The God of Small Things</i>, 205-253</p>	DJ #17	<p><b>An Abundance of Metaphors.</b> Tracking and parsing the images, metaphors, and motifs that we have accumulated in our reading.</p> <p><b>Mini-Presentation(s):</b></p>
T 11/12	23	<p><b><u>Literary Text</u></b> Read <i>The God of Small Things</i>, 254-321</p> <p>**RESPONSE PAPER 2: Question Group 5 posts wicked questions on <i>The God of Small Things</i> by 9:00 p.m. today; everyone posts a response paper by Sunday at 9:00 p.m.; everyone reads and comments on at least two folks’ RPs by next Tuesday at 9:00 pm.</p>	<p>Post 2-3 Socratic seminar questions on Carmen</p> <p>Prepare for Socratic seminar (bring quotes, notes, and your texts)</p>	<p><b>Socratic Seminar #4</b> on <i>The God of Small Things</i>.</p>
<b>A Text that Travels: <i>Daytripper</i> as a Brazilian “Global” Graphic Novel</b>				
Th 11/14	24	<p><b><u>Context</u></b> Read “Portugal and Its Colonies” (1 page) Read “Candomblé” (1 page) Review BBC timeline of Brazil: <a href="http://news.bbc.co.uk/1/hi/world/americas/country_profiles/1231075.stm">http://news.bbc.co.uk/1/hi/world/americas/country_profiles/1231075.stm</a></p> <p><b><u>Literary Text</u></b> Read <i>Daytripper</i> 1-104 (through Chapter 4)</p> <p>**RESPONSE PAPER 2: Question Group 5 posts wicked questions on <i>The God of Small Things</i> by 9:00 p.m. today; everyone posts a response paper by Sunday at 9:00 p.m.; everyone reads and comments on at least two folks’ RPs by next Tuesday at 9:00 pm.</p>	<p>DJ #18</p> <p>← ← Notice how and where timeline events “matter” to the story in <i>DT</i>.</p>	<p><b>Unpacking <i>Daytripper</i>.</b> Tourism/hospitality as problematic metaphors. What kind of a quest do we encounter? How do we navigate the non-linear narrative structure. What particularities do we notice by examining a recent global graphic novel?</p> <p><b>Mini-Presentation(s):</b> _____</p>

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<p>T 11/19</p>	<p>25</p>	<p><b><u>Context</u></b>  <b>Read</b> “Immigration and Migration in Brazil” (3 pages)</p> <p><b><u>Literary Text</u></b>  <b>Read</b> <i>Daytripper</i>, 105-200 (Chap 5 to Chap 8)</p>	<p>DJ #19</p>	<p><b>Managing Narrative Ambiguity.</b> Brás as the anchor of the narrative: strengths, shortcomings, and blindspots of this approach. Strategies for making sense of the multiple endings; ways of looking to the margins of narrative.</p> <p><b>Receive overview of final exam (take-home); final exam Q&amp;A.</b></p>
<p>Th 11/21</p>	<p>26</p>	<p><b><u>Literary Texts</u></b>  <b>Read</b> <i>Daytripper</i>, 201-end</p> <p><b>Read</b> brief excerpt from <i>Brazil-Marú</i> by Karen Yamashita (6 pages)</p> <p>After reading <i>Daytripper</i> and the brief texts assigned, revisit places in <i>Daytripper</i> where we glimpse some “images” or signs of minoritized groups who do not figure in Brás’s story. What do you make of how and where members of these groups are visible?</p>	<p>Post 250 words or so of reflection on your “image trace” (see assignment on discussion board); comment on two people’s posts.</p>	<p><b>Modified Seminar: Re-routing Readings.</b> Connecting our analysis of <i>Daytripper</i>, <i>Brazil-Marú</i>, and other context to broader efforts to re-route our readings of world literature; reflections on new constellations of possibility.</p> <p><b>Mini-Presentation(s):</b></p>
<p><b>Tuesday, 11/26: NO IN-PERSON CLASS – WORK ON FINAL EXAM!</b>  <b>Thursday, 11/28: NO CLASS – ENJOY YOUR HOLIDAY!</b></p>				
<p>T 12/3</p>	<p>27</p>	<p>Submit exam materials (take-home)</p> <p>Bring 1 wicked question that you will still be asking after the course is over.</p>	<p>No DJ</p> <p>ATTENDANCE CRITICAL</p>	<p><b>Final class/Celebration.</b> Last mini-presentations; discussion of course experiences; treats; course evals.</p>

**CS 2301 : Introduction to World Literature**  
**GE Assessment Plan – Revised for Distance Learning**

**Assessment plan for the DL course:**

GE Literary Studies and GE Diversity: Global Studies Assessment Plan

**a) Specific Methods used to demonstrate student achievement of the GE expected learning outcomes**

GE Expected Learning Outcomes for Literary Studies	Direct Methods ( <i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i> )	Indirect Methods ( <i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i> )
1. analyze, interpret, and critique significant literary works.	Analysis of weekly reflection posts and dialectical journals <sup>1</sup>  Analysis of final paper <sup>2</sup>	Final survey <sup>3</sup>  Student self-evaluations <sup>4</sup>
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.	Analysis of weekly reflection posts and dialectical journals  Analysis of final paper	Final survey  Student self-evaluation

GE Expected Learning Outcomes for Diversity: Global Studies	Direct Methods ( <i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i> )	Indirect Methods ( <i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i> )
1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.	Analysis of weekly reflection posts, and dialectical journals  Analysis of final exam essays	Final survey  Student self-evaluation

2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.	Analysis of weekly reflection posts and dialectical journals  Analysis of final exam essays	Final survey  Student self-evaluation

<sup>1</sup>Throughout the semester, each student has the opportunity to demonstrate progress toward and mastery of GE expected learning outcomes through two on-going assignments: (1) dialectical journals (focused analysis of student-selected portions of text) and (2) weekly reflection posts in response to specific prompts. GE expected learning outcomes have been incorporated into the rubrics for each of these graded elements (see appendix).

<sup>2</sup>In the final exam, each student has the opportunity to demonstrate mastery of GE expected learning outcomes through short essays focused on literary analysis and in a longer, reflective essay synthesizing core themes and connecting them to their deepened understanding of their own attitudes and values as global citizens. GE expected learning outcomes have been incorporated into the rubric for the essays.

<sup>3</sup>At the end of the semester, each student will be asked to fill out an evaluation of the course, the professor's guidance toward expected outcomes, and their performance regarding these outcomes.

<sup>4</sup>At the start and end of the semester, each student will complete a reflective post on their anticipated (start) and achieved (end) progress toward achieving personal and course learning goals.

**b) Explanation of level of student achievement expected:**

For weekly reflections and research paper, success will mean that at least 75% of the students will reflect undergraduate-level mastery of 75% of the GE ELO's for the two GE categories.

**c) Description of follow-up/feedback processes:**

At the end of the course, we will use an analysis of the reflection posts and paper outcomes to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the GE expected learning outcomes. We will also analyze the self-evaluation questions to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses in the department so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee when required. We will also use these data to write a GE report when the ASCC Assessment Panel asks for a report.

**APPENDIX 1: Direct Assessment Tool (sample)**  
**Essay Rubric**

<b>Criteria</b>	<b>Pts</b>
Strong, well-crafted thesis (10)	
Effective incorporation of textual support (15)	
Textual accuracy (15)	
Organization and articulation of ideas (20)	
Literary Studies: demonstrates effective interpretation and analysis of literary text (10)	
Literary Studies: demonstrates awareness of the role of personal and social values of their own and other cultures. (10)	
Global thinking: Demonstrates understanding of political, religious, and cultural aspects of at least one nation outside the US (10)	
Global thinking: Demonstrates how understanding of global diversity shapes student's own attitudes and values (10)	
<b>Total (100)</b>	



## **APPENDIX 2: Indirect Assessment Tool (sample)**

### **Comparative Studies GE Assessment of 2301**

This course is designed to meet the following GEs: **Literary Studies and Diversity: Global Studies**

Literary Studies ELO 1: Students analyze, interpret, and critique significant literary works.

This course provided opportunities for me to meet this objective.

Strongly Agree – Agree – Disagree – Strongly Disagree

What assignments or experiences in the course helped you to meet this objective?

Other comments:

Literary Studies ELO 2: Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

This course provided opportunities for me to meet this objective.

Strongly Agree – Agree – Disagree – Strongly Disagree

What assignments or experiences in the course helped you to meet this objective?

Other comments:

Diversity: Global Studies ELO1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.

This course provided opportunities for me to meet this objective.

Strongly Agree – Agree – Disagree – Strongly Disagree

What assignments or experiences in the course helped you to meet this objective?

Other comments:

Diversity: Global Studies ELO2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

This course provided opportunities for me to meet this objective.

Strongly Agree – Agree – Disagree – Strongly Disagree

What assignments or experiences in the course helped you to meet this objective?

Other comments:

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: Comparative Studies 2301**  
**Instructor: Ashley Perez**  
**Summary: Introduction to World Literature**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>Office 365</li> <li>Carmen</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>Carmen Discussion Board</li> <li>Carmen Wiki</li> <li>Zoom</li> <li>OSU film library</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All are available for free.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			Please add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			Please add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			university accessibility policy is present.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Statement is included with contact information on how to make accommodations.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

### Reviewer Information

- Date reviewed: 7/16/20

- Reviewed by: Ian Anderson

**Notes: This looks great! Just add the dates to the weekly breakdown and this can move on to the next step.**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.  
<http://advising.osu.edu/welcome.shtml>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.