

**ENGLISH 289Z: CULTURE ON THE MOVE – THE LITERATURE OF EMIGRATION
SPRING 2012**

PROFESSOR JASON R. RUDY
TAWES 3132
LECTURE: MW 10:00-10:50AM
OFFICE HOURS: MW 11-11:50AM AND & BY ARRANGEMENT
OFFICE: TAWES 3243; EMAIL: JRRUDY@UMD.EDU

What do we carry with us when we leave home? How do we create homes for ourselves after arriving in new worlds? This course reads the literature of emigration – poems, novels, short stories, letters, essays – to examine how writing helps negotiate the move from home to abroad, and to explore the ideas, beliefs, and aspirations that emigrants transport from one nation to another. Key terms we'll explore include citizenship, nationalism, cosmopolitanism, patriotism, and exile. We will read Epiphany Mukasano, a Rwandan refugee now living in South Africa; Michael Ondaatje, a Sri Lankan author in residence at the University of Maryland for the Spring 2012 term; and many others, including Jamaica Kincaid, David Malouf, Claude McKay, and Margaret Atwood. Our critical vocabulary will be drawn from several short articles on the politics of emigration and citizenship, and our questions will be guided by historical and contemporary arguments about emigration, from early Victorian parliamentary debates to current arguments on United States immigration policy.

REQUIRED BOOKS

Kwame Anthony Appiah, *Cosmopolitanism* (Norton: 978-0393329339)
Citizenship: A Very Short Introduction (Oxford: 978-0192802538)
Jamaica Kincaid, *Lucy* (Farrar, Straus, Giroux: 978-0374527358)
David Malouf, *An Imaginary Life* (Vintage: 978-0679767930)
Michael Ondaatje, *Handwriting* (Vintage: 978-0375705410)
Claude McKay, *Selected Poems* (Dover: 978-0486408767)
Course Packet (available for purchase at the Armory copy center)

GRADING

Essays	30%
Group project	25%
Final exam	20%
Quizzes	10%
Participation	15%

WRITING ASSIGNMENTS

Students will write three short (700-800 word) essays for this course: specific assignments to be distributed within the first two weeks of class. These essays must be submitted on Blackboard by

11:59pm EST on the due date. Late papers will be downgraded by one full letter grade for each 24-hour period after the deadline.

For students unable to turn in papers because of illness or dire emergency, written proof *is required*, and essays must be turned in as soon as possible. For example, if you have a doctor's note excusing you from class on March 24th, your essay must be submitted on the 25th, unless you have your instructor's permission for an extension.

- Extensions will be granted in extreme situations, but they must be requested *in advance* of the deadline. That is, you cannot fail to turn in your paper and then retroactively ask for an extension.

All three essays for this class will be graded by the following criteria:

- Strength of argument (have you articulated a clear and forceful position?)
- Clarity of writing (grammar, syntax, eloquence, directness)
- Persuasive use of materials to support argument (quotes from text, etc.)
- Relevance of topic to this course
- Focused attention to argument (avoidance of tangential space-filling)
- Appropriate use of citations for both quotes and materials consulted

QUIZZES

There will be regular, unannounced quizzes at the beginning of class. These quizzes will be easy for those who have done the reading, and almost impossible for those who have not. Students late for class will *not* have extra time to finish the quiz, and those who miss the quiz will *not* be able to take it at the end of class or at another time. Students who are absent for an excused reason will not have missed quizzes counted against their final grade (please provide appropriate documentation to your instructor). The lowest quiz grade will be dropped from your overall average.

GROUP PROJECT

Students will work in groups of 3 or 4 to research an emigrant writer we are not studying together as a class. Groups will present their findings creatively to the rest of the class at the end of the semester. Each group will submit a bibliography of materials consulted, and each student will write a 2- to 3-page report on what s/he contributed to the project. Updates on group progress will be posted to our course blog. Groups will meet during the Friday discussion period on specified dates. More specific and detailed assignment instructions to be distributed. Final projects will be graded according to the following criteria:

- Quality of presentation: clarity, organization, innovation, creativity
- Depth of research and thoughtfulness
- Connection of research and ideas to other course materials
- Each individual's particular contribution to the work of the group

LEARNING OUTCOMES

By the end of this course, students will be able to:

- understand the important role of literature (poetry, fiction, autobiography) in both documenting and shaping emigrant experience.
- understand and articulate how debates about emigration have changed over time (from the early nineteenth century to the present day).
- think critically about how their lives and the lives of those around them have been shaped by the history and present-day phenomena of emigration.
- communicate these ideas both orally and in writing.

ETIQUETTE AND EXPECTATIONS

- Readings for each class must be brought with you. It is difficult to follow along with a lecture and/or participate in conversation if you don't have the text in front of you.
- Laptop computers, iPhones, and other digital devices are not permitted in class unless you provide your instructor with written documentation showing that they are necessary (for medical reasons, for example).
- Kindle readers and other devices that *can only be used as digital readers* are acceptable.
- Cellphones must be turned off for class. Text messaging is absolutely prohibited. *Your participation grade will be lowered by a full letter grade if you text during class.* No excuses, no exceptions.
- You are expected to be *active listeners* in this class. Show your engagement with the course material by *looking interested, taking notes, and, when appropriate, asking questions.* Even if you are not completely interested in the material, it is never acceptable to show your disinterest.
- If you are ill, stay home. If you cannot keep your eyes open due to exhaustion, stay home.
- Use the restroom before class. If you have a medical problem that requires you to use the restroom more than once every 50 minutes, please provide appropriate documentation.
- You are expected to be in your seats and ready for class at 10:00am. Class ends at 10:50am, and I will make sure we are finished by that time. Please refrain from packing your bags, shuffling papers, putting on jackets, &c., prior to 10:50am.
- Email (please review this with care):
 - Include "English 289Z" as the subject line for all emails sent to an instructor.
 - My email address is jrudy@umd.edu — *two* Rs, not one.
 - Do not respond to any ELMS emails I send you: those responses get sent directly to my junk mail folder.
 - Consider all emails directed to me – or any professor – as a *professional correspondence*. Compose them accordingly:
 - ▶▶ They should not look like text messages or informal emails to friends.
 - ▶▶ Write in full sentences.
 - ▶▶ Proofread, checking both spelling and punctuation.
 - ▶▶ Remember that tone can be a real problem with emails. They almost always come across as more brusque than the writer intended. Adjust your writing to allow for this.
 - Always sign emails with your first and last name.
 - Make sure that your email doesn't ask a question about information easily found elsewhere. In particular, there's no need for me—or any teacher—to repeat information that's already on the syllabus, and, as a rule, I won't answer those emails.

PARTICIPATION

Your participation grade (15% of total course grade) will be determined according to the following table, wherein A = almost always; U = usually; S = sometimes; I = infrequently; and N = never:

	A	U	S	I	N
Voluntarily participated in class discussion and activities	5	4	3	2	1
Participated when called upon	5	4	3	2	1
Came to class prepared (with books, notebook, pen)	5	4	3	2	1
Demonstrated having done reading for class discussions	5	4	3	2	1
Arrived on time and was present for all class activities	5	4	3	2	1
Asked pertinent questions when appropriate	5	4	3	2	1
Respected fellow students, instructor, and others involved with our class	5	4	3	2	1
Actively showed interest and paid attention during class activities	5	4	3	2	1

Total / 40

PLAGIARISM

We will adhere strictly to University policy with respect to plagiarism. Students who plagiarize will fail this class. Follow MLA guidelines for proper citation when quoting passages and when paraphrasing ideas. Do not hesitate to speak with me if you have any questions regarding this matter. Please keep in mind the following:

- Any source consulted must be included in a “works consulted” list at the end of your written work. This includes Wikipedia or any other on-line site, even if you have not quoted it directly.
- Paraphrased ideas must be cited, even if you have not quoted directly from the source.
- Most of what can be found easily on-line will not qualify as a reputable source for an academic essay. If you have questions about the validity of a source, please ask me directly.

The following is the University policy on academic honesty:

The University of Maryland, College Park has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit <http://www.studenthonorcouncil.umd.edu/whatis.html>.

Class Schedule

- © = Course Packet
- (B) = Blackboard
- (H) = Handout

Week One (1/25): Introductory

Week Two (1/30, 2/1, 2/3): Cosmopolitanism

- I. Kwame Anthony Appiah, *Cosmopolitanism*, “Introduction” and 1-44
Tamar Jacoby, “Defining Assimilation for the 21st Century” ©
- II. Appiah, *Cosmopolitanism*, 87-153
John Tranter, “A Jackeroo in Kensington” ©
- III. Virtual discussion groups

Week Three (2/6, 2/8, 2/10): Citizenship (1)

- I. *Citizenship: A Very Short Introduction*
Martín Espada, “Alabanza: In Praise of Local 100” (H)
Pamela Uschuk, “Sunday News on the Navajo Rez” (H)
- II. Lauren Collins, “England, Their England” (*New Yorker*; 4 July, 2011) (B)
Sandra Cisneros, from *The House on Mango Street* ©
- III. Group project meetings

Week Four (2/13, 2/15, 2/17): Patriotism

- I. Richard Rorty, “The Unpatriotic Academy” (B)
Martha Nussbaum, “Patriotism and Cosmopolitanism” ©
Alex Olsen, “Dear Diary” (H)
Alicia Ostriker, “Reading the News in America” (H)
- II. Richard Falk, “Revisioning Cosmopolitanism” ©
Amy Gutmann, “Democratic Citizenship” ©
Michael Barone, “New Americans After September 11” ©
Gary Shteyngart, “The New Two-Way Street” ©
- III. Virtual discussion groups

Week Five (2/20, 2/22, 2/24): Exile

- I. *Essay #1 due today*
Ovid, from the *Tristia* ©
Anonymous, “A Dream” (from the *Sobraon*, 1875) ©
Anonymous, “Australia. I—Its General Features and Resources” ©
Shaun Tan, *The Arrival* (B)
- II. Epiphany Mukasano, from *Kilimanjaro on My Lap* (B)
- III. Group project meeting

Week Six (2/27, 2/29, 3/2): Frontiers (I)

- I. Fidelity Hill, "Adelaide" ©
Adam Lindsay Gordon, "A Dedication" and "From the Wreck" ©
Robert Browning, "How They Brought the Good News from Ghent to Aix" ©
Marcus Clarke, "Introduction" to Adam Lindsay Gordon's *Poems* ©
Oscar Wilde, "Adam Lindsay Gordon" (1889) ©
- II. Susanna Moodie, from *Roughing It in the Bush* ©
Henry Lawson, "The Drover's Wife" ©
- III. Virtual discussion groups

Week Seven (3/5, 3/7, 3/9): Frontiers (II)

- I. Margaret Atwood, from *The Journals of Susanna Moodie* ©
- II. Whitman, "Facing West from California Shores" ©
Thomas Pringle, "Afar in the Desert," "The Emigrant's Cabin at the Cape" ©
Pringle, from his *Memoirs* ©
- III. Group project meetings

Week Eight (3/12 & 3/14): Travel

- I. Elizabeth Bishop, "Arrival at Santos," "Brazil, January 1, 1502," "Questions of Travel" ©
- II. American ex-pat poets: T. S. Eliot, H.D., Sylvia Plath (B)

SPRING BREAK

Week Nine (3/26, 3/28, 3/30): Citizenship (II)

- I. No lecture today. Groups will meet on their own to work on their presentations.
- II. Contemporary debates about citizenship: articles from newspapers and journals, debates about emigration historically and currently. Extra credit: attend the UMD conference *Born in the USA: The Politics of Birthright Citizenship in Historical Perspective*, March 29-30. (B)
- III. Attend as much as possible of the citizenship conference

Week Ten (4/2, 4/4, 4/6): Culture

- I. *Essay #2 due today*
Claude McKay, *Selected Poems*
- II. Maxine Hong Kingston, "No Name Woman" ©
Hisaye Yamamoto, "Seventeen Syllables" ©
- III. Virtual discussion groups

Week Eleven (4/9, 4/11, 4/13): Imagination

- I. David Malouf, *An Imaginary Life*
- II. Malouf, completed
- III. Group project meetings

Week Twelve (4/16, 4/18, 4/20): Home I

- I. Michael Ondaatje, *Handwriting*
- II. Ondaatje, continued
- III. Virtual discussion groups

Week Thirteen (4/23, 4/25, 4/27): Home II

- I. Jamaica Kincaid, *Lucy*
- II. Kincaid, concluded
- III. Group project meetings

Week Fourteen (4/30 & 5/2): Presentations

- I. Group presentations
- II. Group presentations

Week Fifteen (5/7 & 5/9): Conclusions

- I. Readings for this day will be chosen by the class
Essay #3 due today
- II. Review for final exam

Final Exam: Friday, May 18th, 8:00am to 10:00am.