

**ENGLISH 289Z: ALIENS, EXILES, IMMIGRANTS: LITERATURE & EMIGRATION  
SPRING 2014**

PROFESSOR JASON R. RUDY  
INSTRUCTORS COLLIER COBB & SUSIE COMPTON  
TAWES 1100  
LECTURE: TTH 11:00-11:50AM  
OFFICE HOURS: TTH 1:00-1:50PM AND & BY ARRANGEMENT  
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The world as we know it has been shaped by immigration; we are all, in different ways, products of global dislocations. This course will explore the ideas, beliefs, and aspirations that immigrants carry from one nation to another. We will think about different ways of understanding national and cultural identities, and in what ways the experiences of immigration have changed significantly over time. We will read both historical and contemporary immigrant writing, including post-9/11 poetry and fiction; memoirs of nineteenth-century British emigrants to South Africa, Australia, and Canada; literature by emigrants from Asia, the Middle East, and Latin America now living in the United States; and writing by individuals displaced by war, famine, and political conflict. Our conversations will be shaped by several short articles on the politics of immigration and citizenship, and our questions will be guided by historical and contemporary arguments for and against immigration and assimilation.

REQUIRED BOOKS

Kwame Anthony Appiah, *Cosmopolitanism* (Norton: 978-0393329339)  
Mohsin Hamid, *The Reluctant Fundamentalist* (Harvest Books: 0156034026)  
Ursula K. Le Guin, *The Left Hand of Darkness* (Penguin: 0441007317)  
David Malouf, *An Imaginary Life* (Vintage: 978-0679767930)  
Claude McKay, *Selected Poems* (Dover: 978-0486408767)  
Course Packet, available at the University Book Center

GRADING

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

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 ELMS 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.

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

Quizzes will be taken online via ELMS before each Tuesday class. These quizzes will be easy for those who have done the reading. Students who miss the quiz will *not* be able to take it at another time. The lowest quiz grade will be dropped from your overall average.

### SPECIAL NEEDS

If you have a registered disability that will require accommodation, please talk to me immediately. If you have a disability and have not yet registered it with Disability Support Services in the Shoemaker Building (4-7682 or 5-7683 TTY/TDD), you should do so immediately.

*Special accommodations for the final exam must be set up with your instructor at least two weeks prior to the exam date.*

### EXCUSED ABSENCES

It is your responsibility to inform your instructor of any intended excused absences, including religious observations, in advance of those absences. Prior notification (at least two weeks in advance, and preferably at the start of the term) is especially important with respect to the final exam and the group presentations.

University policy (from Undergraduate Catalogue): “It is the policy of the university to excuse the absences of students that result from the following causes: illness of the student, or illness of a dependent as defined by Board of Regents policy on family and medical leave; religious observance (where the nature of the observance prevents the student from being present during the class period); participation in university activities at the request of university authorities; and compelling circumstance beyond the student’s control. *Students claiming excused absence must apply in writing and furnish documentary support for their assertion that absence resulted from one of these causes.*”

- If you miss class for one of the above reasons, please provide a written account of your absence on the day you return. A one-paragraph letter will generally be sufficient.
- Quizzes missed for an excused absence cannot be made up, but they will not count against your final quiz grade.
- It is your responsibility to obtain lecture and discussion notes from a classmate for any class period missed.

## GROUP PROJECT

Students will work in groups of 5 or 6 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 ELMS discussion space. 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 11:00am. Class ends at 11:50am, 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 11:50am.

- All electronic communication should be sent to your instructor’s ELMS address, not his or her email address. Remember to treat all communication as a professional correspondence: your messages should not look like text messages or informal emails to friends; you should proofread for spelling and punctuation; and your message should have a proper greeting and conclusion.

PARTICIPATION

Your participation grade (10% 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. Participation will mostly be determined by your performance in the smaller section discussions.

	A	U	S	I	N
Participated actively in class discussion	5	4	3	2	1
Attended all group project meetings	5	4	3	2	1
Contributed actively to the group project during meetings	5	4	3	2	1
Came to class prepared (with books, notebook, pen)	5	4	3	2	1
Arrived on time	5	4	3	2	1
Was present for all class activities	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 online 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 online 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

(E) = ELMS

(H) = Handout

### Week One (1/28, 1/30): Citizenship (I)

- I.     Introductory
- II.    Richard Bellamy, from *Citizenship: A Very Short Introduction* (E)  
       John F. Kennedy, from *A Nation of Immigrants* (E)  
       Martin Espada, "Alabanza: In Praise of Local 100" (H)

### Week Two (2/4, 2/6): Cosmopolitanism

- I.     Kwame Anthony Appiah, *Cosmopolitanism*, "Introduction" and 1-44  
       John Tranter, "A Jackeroo in Kensington" (H)
- II.    Appiah, *Cosmopolitanism*, 87-153  
       Eric Liu, "Why There's No Such Thing as Global Citizenship" (E)  
       Jakub Grygiel, "There's No Such Thing as a Global Citizen" (E)

### Week Three (2/11, 2/13): Patriotism

- I.     Tamar Jacoby, "Defining Assimilation for the 21<sup>st</sup> Century" ©  
       Moustafa Bayoumi, "Fear and Loathing of Islam" (E)  
       Jack Shaheen, "The Making of the 'Green Menace'" (E)  
       Lauren Collins, "England, Their England" (E)
- II.    Richard Rorty, "The Unpatriotic Academy" (E)  
       Martha Nussbaum, "Patriotism and Cosmopolitanism" ©  
       Alix Olsen, "Dear Diary" (E)  
       Alicia Ostriker, "Reading the News in America" (E)

*Essay #1 due February 16th*

### Week Four (2/18, 2/20): Nativism

- I.     Mohsin Hamid, *The Reluctant Fundamentalist*
- II.    John Higham, "Patterns in the Making"; from *Strangers in the Land* ©  
       Philippe Rekacewicz, "Mapping Europe's War on Immigration" (E)  
       Mohja Kahf, from *Emails from Scheherazad* (E)  
       *Le Nom des Gens* ("The Names of Love"), dir. Michel Leclerc (2011)

### Week Five (2/25, 2/27): Frontiers (I)

- I.     Gary Shteyngart, "The New Two-Way Street" ©  
       Jose Antonio Vargas, "My Life as an Undocumented Immigrant" (E)

- Carol Morello and Luz Lazo, “Baltimore puts out welcome mat for immigrants” (E)  
 Report from February, 2012: “The Impact of Immigrants on Maryland” (E)  
 Julia Preston, “Ailing Midwestern Cities Extend a Welcoming Hand to Immigrants” (E)  
 Republican and Democratic 2012 platforms on immigration policy (E)
- II. Fidelia Hill, “Adelaide” ©  
 Susanna Moodie, from *Roughing It in the Bush* ©  
 Margaret Atwood, from *The Journals of Susanna Moodie* (E)

Week Six (3/4, 3/6): Frontiers (II)

- I. Henry Lawson, “The Drover’s Wife” ©  
 Thomas Pringle, “The Emigrant’s Cabin,” “Afar in the Desert,” “Notes to the Poems” ©
- II. Elizabeth Bishop, “Arrival at Santos,” “Brazil, January 1, 1502,” “To the Botequim & Back” (H)

Week Seven (3/11, 3/13): Tradition

- I. Svetlana Boym, “On Diasporic Intimacy” ©  
 Claude McKay, “Harlem Sketches” – in *Selected Poems*
- II. No lecture today. Groups will meet on their own to work on their presentations.

**Migrant Metropolis** conference at UMD, March 13-15: please attend what you can – write up a brief report on what you’ve seen for extra credit!

*Essay #2 due March 16th*

**SPRING BREAK**

Week Eight (3/25, 3/27): Citizenship (II)

- I. Marilyn Chin, from *Rhapsody in Plain Yellow* (E)
- II. “The Price of Intolerance”; editorial (E)  
 Linda Greenhouse, “Sins of the Parents” (E)  
 Ian Haney López. “Racial Restrictions in the Law of Citizenship” (E)  
 Sandra K. Soto and Miranda Joseph, “Neoliberalism and the Battle over Ethnic Studies in Arizona” (E)

Week Nine (4/1, 4/3): Refugees

- I. *As We Forgive*, dir. Laura Waters Hinson (2008)  
 Epiphany Mukasano, from *Kilimanjaro on My Lap* (E)
- II. Maxine Hong Kingston, “No Name Woman” ©  
 Hisaye Yamamoto, “Seventeen Syllables” ©

Week Ten (4/8, 4/10): Home

- I. Junot Diaz, from *Drown*: “Aguantando” (E)  
Toni Morrison, “Home” (E)  
NPR interview with Junot Diaz (E)
- II. Jhumpa Lahiri, “Hell-Heaven” ©  
Ricardo Pau-Llosa, “Frutas,” “Mulata” (E)  
NPR interview with Jhumpa Lahiri (E)

Week Eleven (4/15, 4/17): Exile

- I. Ovid, from the *Tristia* ©  
David Malouf, *An Imaginary Life*
- II. Malouf, completed

*Essay #3 due April 20th*

Week Twelve (4/22, 4/24): Outsiders

- I. Michael Ondaatje, poems from *Handwriting*: “Buried,” “Wells,” “Last Ink” ©
- II. Ursula K. LeGuin, *The Left Hand of Darkness*

Week Thirteen (4/29 & 5/1): The Future Human

- I. Ursula K. LeGuin, *The Left Hand of Darkness*, completed  
Shaun Tan, from *The Arrival* (E)
- II. Group presentations

Week Fourteen (5/6 & 5/8): Presentations

- I. Group presentations
- II. Group presentations

Week Fifteen (5/13): Review

- I. Conclusions and review for final exam