



INTRODUCTION TO GLOBAL STORIES

Fall 2018

Online Class

Prof. Nicole Coleman

Contact through Canvas Inbox

Office Hours: Tu 1:00-2:00pm, Th 10:15-11:15am (in person at Manoogian 475 or on Chat through Canvas), Skype appointments available

READINGS

Mohsin Hamid. *Exit West*

Karen Tei Yamashita. *Through the Arc of the Rain Forest*

Yasmina Khadra. *The Sirens of Baghdad* (French original: *Sirènes de Bagdad*)

Additional required readings will be made available online.

FILMS

Regional Roots (available on youtube, and on reserve in the UGL)

The True Cost (available on Netflix)

Mockingjay Part 1 and *Part 2* (Part 2 is available through Amazon Prime for free (part 1 for a rental fee), you can likely rent both parts for free at your local library, Redbox is also an option with a rental fee)

REQUIRED MATERIALS, SOFTWARE AND TECHNICAL SKILLS

This course is completely facilitated online using the learning management platform, Canvas.

You will need to have access to:

- Microphone (for recording presentations)
- Speakers (for listening to presentations)

Software

- Presentation software (power point, slides, prezi)
- Word processing software
- Adobe Acrobat Reader
- Internet access

To be successful in this course, you will need the following technical skills:

- Use presentation programs
- Use electronic mail with attachments
- Save files in commonly used word processing program formats
- Copy and paste text, graphics or hyperlinks
- Work within two or more browser windows simultaneously
- Open and access pdf files.

DESCRIPTION

Introduction to Global Stories is a humanities-based course focusing on literature, film, and other story-telling genres from around the world. It will provide students with an introductory understanding of constructions and representations of global issues in literature, film, media and the visual arts and of the ways in which those categories contribute to complex matrices of representation. We will look at economic issues in our developing world. Moving from Detroit out into the world, we will examine intersections of the global and the personal. Other topics that we will cover are global revolutions, multiple perspectives from different art forms on war and genocide, as well as migration. We will evaluate the connections we have made to other cultures in the global stories we have seen and read. While doing so, we will develop tools to critically engage with stories, fictional and non-fictional.

GOALS

This course serves as an introduction to Global Studies in the Humanities and Arts. By the end of this course, you will be able to:

- Identify the author, time period, country/culture of origin, main characters, and key plot elements of, and most importantly the key global issues represented in, the texts discussed in class. (Discussions)
- Articulate what it means to take a humanities approach to representations of global issues and how that approach differs from a historical and social sciences approach. (Discussions, blog entries)
- Compare stories from Detroit, the United States and of narratives set in various places across the globe, reflecting on commonalities and differences. (Discussions, essays)
- Analyze the representation of global issues in literature, film, media and visual arts. (Discussions, essays)
- Research, define and present key concepts and their global connections. (Presentation)
- Formulate a coherent thesis and defend that thesis with the help of evidence from primary sources and clear, formal writing. (Essays)
- Reflect on texts and their beyond-the-text content and engage in a community of scholars to evaluate the representative function of global stories. (Learning Community or Events)

WSU Canvas

The WSU Canvas system will be used to organize the materials for this course and will be the main location of this class. You will be expected to check in on a regular basis and keep track of all activities through the calendar on canvas.

GRADING

The success of this course depends on your active engagement with the course materials and participation in the common intellectual project of the class. Specifically, you will be expected to engage with the class regularly online, complete the required readings as assigned, and make regular contributions to our discussions. It is also your responsibility to help maintain an open and respectful online atmosphere.

Entry Exercises	10%
Engagement Activities 1 (Voicethread)	10%
Engagement Activities 2 (Discussion)	20%
Exit Assignments	20%
Essay(s)	20%
Project	20%

ELEMENTS OF THE CLASS

Entry - Engagement - Exit

Each module is organized as an entry-engagement-exit sequence.

The **entry exercise** will require you to write your initial thoughts about the module's topic without referencing outside resources.

This exercise is graded as complete (100%)/incomplete (0%).

Requirement for complete:

- Answer the posed question on time (Monday of the week's module)
- Write between 50 and 100 words.

Engagement activities

1. After the entry exercise, you will find a presentation of theoretical concepts that will help you with the material to come. The presentation is hosted in Voice Thread. This tool allows you to pose and answer questions on the relevant slide. Ask questions for clarification if you have any and answer the question that I ask during the presentation.

This part of the engagement activity is graded as complete (100%)/incomplete (0%)

Requirements for complete:

- Answer the posed question via Voice Thread on time (by Wednesday at 11:59pm of a week's module). You may write or use one of the other tools (audio, webcam) to respond.

2. The second activity in this category will ask you to engage with the material (reading or film) and with your peers in either a collaborative writing exercise or a discussion.

This part of the engagement activity is graded on a three level scale: weak (60%) – satisfactory (80%) – excellent (100%). Not done/not done on time = 0%

Requirements for discussions:

- Post an initial response of no more than 200 words on time (by Wednesday 11:59pm) that demonstrates that you have read/watched the week's material by either quoting or paraphrasing from the book/film in your post.
- Engage at least twice with other students by asking substantial questions (that clearly relate to the material) or adding your own opinion, reflecting on their posts, supporting your or their take with a quote. You can also answer my follow-up questions.

Requirements for collaborative writing exercises:

- Follow the instructions and contribute on time as specified in the module.

To be successful in discussions and collaborative writing exercises, I recommend: Have done the assigned reading/watching prior to the discussion. Have your books, print outs of texts or notes on movies ready to be able to cite directly from them. Highlight and annotate them or print a passage that you would like to discuss further to prepare for discussions. Discussions are at the heart of this class and will help you make sense of the readings as well as the larger themes of the course.

The **exit assignment** is a reflective exercise that concludes each week. You will answer two questions: What have you learned? And what challenged you this week? I will also summarize the week's discussion and post some reflective questions on Saturdays which you can decide to include in your exit post.

This assignment is going to be graded on a three level scale: weak (60%) – satisfactory (80%) – excellent (100%). Not done/not done on time = 0%

Satisfactory is a post that :

- considers at least the two general questions and respond thoughtfully before beginning the next module (by Monday the following week).
- is at least 150 words.

Excellent means:

- In addition to the requirements above, your answer shows reflection that clearly engages with the material by for instance quoting the book/film and connects the material to our overall themes, other material of this class, or what you have learned elsewhere.

[Personal connections are welcome but most importantly: work with the text]

Essays

This is a writing heavy course that will allow you to develop your ability to formulate a coherent thesis and write an evidence based humanities paper. You will write at least 10 pages. You can decide whether you want to one 10 page essay or two 5 page essays. I will provide questions you may choose from. You will develop a thesis within the context of these questions and submit it at the times specified in the syllabus. You are encouraged to submit a draft, which will not be graded. You will receive feedback on that draft to make sure you submit the best paper you can write.

Group Project

Your final project reflects your engagement with global stories in Detroit. You will seek out a community in the Detroit metropolitan area and collect their global stories (I will support you in finding and contacting the communities). With a medium of your choice (e.g. a digital map, a poster, a class journal) you will visualize with text, sound, images etc. your global stories. You will work in a group. You will present your project during the last week of class. More information will follow.

Groups will be formed based on interest in a particular community. All group members will have to participate, otherwise, they will leave the group and work by themselves or with another group.

See the page "[Project](#)" (on Canvas) for more details.

“Stuff Happens” Tokens

An online course moves quite quickly and there are multiple due dates each week. Therefore, you will start with three “stuff happens tokens.” You can use each token for a 48 hour extension, no questions asked, on any of the following activities: entry exercise, exit assignment, and essay. The discussion has to happen in real-time because you are communicating with your classmates and cannot be made up.

SELF-CARE

We will read some text and watch some movies that portray suffering. It is possible to experience “secondary trauma” or “burnout” due to the high stress related to listening to stories of hardship and oppression. Topics that we discuss may be relevant to an experience a student has survived in their own life. Each student is encouraged to involve themselves in healthy activities outside the classroom (i.e. talking with a trusted friend, exercise, crafts, etc.). Students who find themselves overwhelmed with any of the issues addressed in class are encouraged to speak with the instructor or seek out assistance from Student Counseling.

ACADEMIC INTEGRITY

Academic misbehavior means any activity that tends to compromise the academic integrity of the institution or subvert the education process. All forms of academic misconduct are prohibited by Wayne State University, as outlined in the Student Code of Conduct (<http://www.doso.wayne.edu/student-conduct-services.html>). Students who commit or assist in committing dishonest acts are subject to downgrading (to a failing grade for a test, paper, or other course-related activity in question, or for the entire course) and/or additional sanctions as described in the Student Code of Conduct.

- Cheating: Intentionally using or attempting to use, or intentionally providing or attempting to provide, unauthorized materials, information or assistance in any academic exercise. Examples include: a) copying from another student’s test or paper; b) allowing another student to copy from a test or paper; c) using unauthorized material such as a “cheat sheet” during an exam.
- Fabrication: Intentional and unauthorized falsification of any information or citation. Examples include: a) citation of information not taken from the source indicated; b) listing sources in a bibliography not used in a research paper.
- Plagiarism: To take and use another’s words or ideas as one’s own. Examples include: a) failure to use appropriate referencing when using the words or ideas of other persons; b) altering the language, paraphrasing, omitting, rearranging, or forming new combinations of words in an attempt to make the thoughts of another appear as your own.
- Other forms of academic misbehavior include, but are not limited to: a) unauthorized use of resources, or any attempt to limit another student’s access to educational resources, or any attempt to alter equipment so as to lead to an incorrect answer for subsequent users; b) enlisting the assistance of a substitute in the taking of examinations; c) violating course rules as defined in the course syllabus or other written information provided to the student; d) selling, buying or stealing all or part of an un-administered test or answers to the test; e) changing or altering a grade on a test or other academic grade records.

To protect yourselves from accusations of misconduct, you should take careful notes with annotation as to the source of the materials being used, use quotation marks to differentiate direct quotes from paraphrases, cite all sources, and consult as needed with me, as well as librarians, the WSU Writing Center staff, and staff in the Academic Success Center.

ACCOMMODATIONS

This is an accommodation-friendly class. If you have documented disability that requires accommodations, you will need to register with Student Disability Services for coordination of your academic accommodations. The Student Disability Services (SDS) office is located in the Adamany Undergraduate Library. The SDS telephone number is 313-577-1851 or 313-202-4216 (videophone). Once your accommodation is in place, I am happy to meet with you privately during my office hours to discuss your special needs. Please see me within the first week of class. For more information visit: <http://www.eas.wayne.edu/>.

Course Drops and Withdrawals

In the first two weeks of the term, you can drop this class and receive 100% tuition and course fee cancellation. After the end of the second week there is no tuition or fee cancellation. Students who wish to withdraw from the class, can initiate a withdrawal request. You will receive a transcript notation of WP (passing), WF (failing), WN (no graded work) at the time of withdrawal. No withdrawals can be initiated after the end of the tenth week. Students enrolled in the 10th week and beyond will receive a grade. Because withdrawing from courses may have negative academic and financial consequences, students considering course withdrawal should make sure they fully understand all the consequences before taking this step. More information on this can be found at: <http://reg.wayne.edu/pdf-policies/students.pdf>.

COURSE PLAN

Week	Topic/Material	Activities
1 8/29-9/10	Introduction, Syllabus What are global stories? Concept of the single story	Module "Getting started" (Canvas Orientation video, read the syllabus, syllabus quiz) Module "Week 1" (practice voice thread, introduce yourself, practice entry exercise, practice engagement activity, practice exit assignment)
Unit 1: Migration and Identity		
2 9/10-9/17	Belonging Read: Excerpts from <i>Americanah</i>	Entry exercise (due by Monday at 11:59pm)

		<p>Engagement 1 = Voice Thread (due by Wednesday at 11:59pm)</p> <p>Engagement 2 = Discussion (initial post due by Wednesday at 11:59pm, 4 additional points by Sunday at 11:59pm)</p> <p>Exit assignment (due by Monday of the following week)</p>
<p>3</p> <p>9/17-9/24</p>	<p>Europe’s Solidarity Crisis</p> <p>Watch:</p> <p><i>4.1 Miles</i></p> <p>Play:</p> <p>Video Game “Bury me, my love” (or read article about it)</p>	<p>Entry – Engagement (Voice Thread and Discussion) – Exit</p> <p>(due dates as above)</p>
<p>4</p> <p>9/24-10/1</p>	<p>Open Borders?!</p> <p>Read:</p> <p><i>Exit West</i></p>	<p>Entry – Engagement (Voice Thread and Discussion) – Exit</p>
<p>5</p> <p>10/1-10/8</p>	<p>Global Detroit</p> <p>Watch:</p> <p><i>Regional Roots</i></p>	<p>Entry – Engagement (Voice Thread and Discussion) – Exit</p> <p>Live Workshop: Research</p> <p>Project: Indicate your interest and meet your group, make a plan with your group</p>
Unit 2: Global Revolutions and Rebellions		
<p>6</p> <p>10/8-10/15</p>	<p>What’s in a word?</p> <p>Listen to:</p> <p>Radio program</p>	<p>Entry – Engagement (Voice Thread and Discussion) - Exit</p> <p>Live Workshop: Writing a thesis</p>

7 10/15- 10/22	Just Wars? – Practicing to defend a thesis Read: <i>Michael Kohlhaas</i> Full English text: http://www.gutenberg.org/files/32046/32046-h/32046-h.htm#michael	Entry – Engagement (Voice Thread and Group work – discussion and pages in group area) – Exit
8 10/22- 10/29	Terrorist or freedom fighter? – Practicing to argue a standpoint Watch: <i>Mockingjay 1 and 2</i>	Entry – Engagement (Voice Thread and Group work under Collaborations) - Exit
9 10/29- 11/5	The “War on Terror” – Practicing to use quotes for an argument Read: <i>Sirens of Baghdad</i>	Entry – Engagement (Voice Thread and group work: pages in group area) - Exit
Unit 3: Globalization and Exploitation		
10 11/5- 11/12	Who benefits from globalization? Watch: <i>The True Cost</i> (on Netflix)	Entry – Engagement (Voice Thread and Discussion) - Exit
11 11/12- 11/19	Neo-Imperialism and Exploitation Read: <i>Through the Arc of the Rain Forest</i>	Entry – Engagement (Voice Thread and Discussion) - Exit
12 TG week 11/19- 11/26	Writing Week	Work on your essay and/or project this week and Happy Thanksgiving!
Unit 4: Human Rights and the Arts		
13	Art and War	Entry – Engagement (Voice Thread and Discussion) - Exit

<p>11/26/- 12/3</p>	<p>Read: Excerpts from Susan Sontag</p> <p>Look at: Photographs</p>	
<p>14</p> <p>12/3- 12/10</p>	<p>Music and Genocide</p> <p>Watch: <i>Serbian Epics</i></p> <p>Read: Catherine Baker (2012): “Music on Trial: Genocide and Musicians”</p> <p>Projects</p>	<p>Entry – Engagement (Edpuzzle) – Exit</p> <p>Project – Engagement Activity</p>