

Fall 8-15-2010

# ENG 3705-001: American Multicultural Literatures

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## Recommended Citation

Ludlow, Jeannie, "ENG 3705-001: American Multicultural Literatures" (2010). *Fall 2010*. 111.  
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**AMERICAN MULTICULTURAL LITERATURES  
ENG 3705 sect. 001, CRN 93617**

**Dr. Jeannie Ludlow**  
Fall, 2010  
1:00-1:50 p.m. MWF  
in Coleman 3150

**Office:** 3139 Coleman Hall  
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**E-mail:** jludlow@eiu.edu, via WebCT, please!  
**Mailbox:** 3351 Coleman Hall  
**Office Hours:** MF 10-11:30 a.m.  
W 2-4 p.m., and by appointment.

**Course Description for ENG 3705 from Undergraduate Catalog:** "Emphasis on race, ethnicity, class, gender, and sexuality in literatures from 1700 to the present, featuring African-American, Asian-American, Native-American, Latino/a writers and immigrant American Writers." In this section of ENG 3705, we will examine these issues as they relate to the positionality of "Other(ed) Americans" in the 20th Century.

ENG 3705 is a Writing Intensive course. From the EIU website: "In such courses several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses the quality of students' writing should constitute no less than 35% of the final course grade." ([www.eiu.edu/~writcurr/purpose.php](http://www.eiu.edu/~writcurr/purpose.php))

**Course Format:** This is a writing-intensive, discussion- and participation-oriented course; assignments function as preparatory work for and the bases of the learning process, not as ends in themselves. Students have primary responsibility for the focus and tone of class discussions. Written work may be revised at the discretion of the professor and within a reasonable time frame.

**Course Expectations:** It is my educational philosophy that each of us is responsible for her/his own education; the role of the professor is to guide and facilitate learning, not to tell students what (or how) to think. Therefore, it is expected that students will come to class having done all assignments, fully prepared to engage in discussions, activities, etc., that revolve around the assigned materials. All opinions and ideas are encouraged in this class; it is *never* expected that students will agree with everything they read, see or hear. Students will not be evaluated on their opinions but on their ability to analyze and

evaluate texts and concepts and express their own opinions clearly and thoughtfully. Critical thinking and articulation of disagreements are encouraged.

**Student Learning Objectives—students will:**

- learn to identify and interpret major works from the canon of American multicultural literature.
- improve your understanding of diverse philosophic and aesthetic points of view.
- be able to recognize how different multicultural literary texts portray such cultural issues as race, ethnicity, class, gender, and sexuality.
- produce written and oral texts of your own, demonstrating accomplishment of objectives a to c.

**Special circumstances:** If you have a documented disability and wish to receive academic accommodations, please contact EIU's Office of Disability Services (581-6583) as soon as possible. If you require assistance with any other circumstance that arises, please do contact me as soon as you can, so we can work out a good plan of action together.

**Required texts:**

You are required to do all assigned reading for this course. Six required texts for this course are available from Textbook Rental. Some required readings will also be available only on-line via WebCT or on the internet.

TRS TEXTS (in order of use)

Gillan and Gillan, eds. *Unsettling America: An Anthology of Contemporary Multicultural Poetry*. 1994.

Hogan, Linda. *Mean Spirit: A Novel*. 1990.

Hughes, Langston. *The Collected Poems of Langston Hughes*. 1994.

Singer, Isaac Bashevis. *Enemies: A Love Story*. 1966/1972.

Alvarez, Julia. *How the Garcia Girls Lost Their Accents*. 1991.

Lahiri, Jhumpa. *The Namesake*. 2003.

**Other Requirements:**

You will also need regular access to a computer and e-mail and the ability to use WebCT. If you need help with this, let me know right away.

**Literary Studies Podcast:** You should subscribe to The Close Reading Cooperative, the free podcast in literary studies produced here at Eastern. Being an English major and/or future teacher requires you to call upon the tools of our field—tools that include particular habits of observing not only what texts say but also how they say it—and this podcast is intended to issue a set of weekly reminders (mini-lessons, really) to keep you in practice and on your feet as a close reader. Keeping up with it will help you to build your own observations about the literariness of the texts we read, which in turn will

help you come to class with comments and observations to share. Instructions for subscribing to the Close Reading Cooperative appear on the English Department's website: <http://www.eiu.edu/~english/>

IN ORDER TO PASS THIS CLASS, YOU MUST COMPLETE FOR GRADING:

ALL THREE EXAMS;

IN-CLASS PRESENTATION WITH WRITTEN REPORT; PROPOSAL, FIRST DRAFT, AND REVISED DRAFT OF THE FINAL RESEARCH PAPER.

EXCESSIVE ABSENCE WILL RESULT IN AUTOMATIC FAILURE OF THIS COURSE.

**GRADES** will be earned through the following components, each of which will be assigned a letter grade:

25% Participation (includes attendance, in-class activities, discussion based on successful completion of all reading, and in-class writing)

25% Three exams (#1 = 5%; #2 = 10%; #3 = 10%)

15% In-class oral presentation and presentation written report

35% Final research paper (proposal = 5%; first draft = 10%; revised draft = 20%)

**NOTE:** There will be no makeups for in-class writing assignments. In-class writing will usually be the first activity in every class session; if you are late to class, you may miss it. Makeups for other assignments may be permitted in cases of documented hardship or emergency. If you experience hardship or emergency, please let me know as soon as is reasonable.

**LATE POLICY:** Late work is strongly discouraged. However, late is better than not at all. Work will depreciate in value one letter grade for each school day it is late, beginning at 1:00 p.m. on the day it is due, unless we negotiate an agreement in advance. All work is due at the time noted in the schedule.

**ATTENDANCE POLICY:** University students are adults and should make your own choices about attending class; do remember that any choice one makes comes with consequences. In this class, the consequence for absence may be a lower grade or failure of the course. I take attendance using a student sign-in sheet. If you are late, it is your responsibility to remember to sign the sign-in sheet at the end of class that day; if you forget, you are absent. In-class assignments are accepted for grading only on the day they are done and only if you are in attendance (no exceptions). In addition, please keep in mind that you will be responsible for everything that is said, viewed, assigned, etc., during any class sessions that you miss. If you miss a class, you are responsible for finding out what you missed (from a peer or during my office hours) and for making sure that you get copies of handouts, worksheets, etc. Please do not e-mail me

and ask, "did I miss anything?" and please do not interrupt the whole class to ask what you missed.

**E-mail guidelines:** (NOTE: this is good advice for e-mailing all your instructors) When you communicate with your instructors, whether by e-mail, by phone, or in person, you are engaging in a professional exchange. Please be sure to reflect this professionalism in your communication. All e-mails must have: an appropriate salutation ("Dear Jeannie," "Hello, Dr. Ludlow," etc.); the course info in the subject line (e.g. ENG3705); and a recognizable signature. Your e-mails should be written with complete words and in complete sentences ("May I schedule an appointment with you?" not "Can I C U?"). Also, please note that I only check my e-mail two or three times each school day. It often takes me one full school day (24 hours, M – F) to answer any e-mail message—I typically do not check my campus e-mail on weekends. **ALL COURSE-RELATED E-MAILS SHOULD BE SENT TO ME ON WEBCT.**

**CLASSROOM BILL OF RIGHTS AND RESPONSIBILITIES**—the following constitutes an agreement between the students and professor for this course. Everyone in this class (students, instructors, and guests) has the right to work in a harassment-free, hostility-free environment; harassment of others and explicit or deliberate hostility are not tolerated. Everyone in this class (students, instructors, and guests) has the right to be treated with respect and dignity at all times, even in the midst of heated disagreement. Everyone in this class (students, instructors, and guests) has the responsibility to behave as a competent adult and to be open and polite to one another. Everyone in this class (students, instructors, and academic guests) has the responsibility to come to every class fully prepared to listen, to participate, to learn and to teach. Everyone in this class (students, instructors, and guests) has the responsibility to work together to create, in this class, an environment in which active learning, including responsible and respectful questioning, is encouraged. The professor has the responsibility to treat all students fairly and to evaluate students' work accurately, in terms of the skills that any student in this course is expected to gain. The professor has the responsibility to make assignment requirements and evaluation criteria clear. Students have the right to feel confident that their work is being evaluated on its own merits, not on the basis of the students' personal opinions. Students have the responsibility to view their professor as a partner in their

education, not as bent on causing students anxiety and frustration. Students have the responsibility to understand that the professor is not primarily responsible for making students understand; it is students' job to study, ask questions, and learn. Students have the responsibility to keep an open mind and to try to comprehend what the professor and the texts are trying to get across to them. Students have the responsibility to read the assignments carefully, noting important ideas and rephrasing information in their own words. Students have the responsibility to work through examples in the assignments and in class discussions or lectures and to ask questions if they do not understand concepts or examples. Students have the responsibility to do every bit of assigned homework with proper attention and thought. Students have the responsibility to ask for help when they need it; help is available from the professor, from other students, from the Writing Center, the Student Success Center, and the Reading Center, and from other resources on campus. Students have the responsibility to accept that their work will be evaluated in terms of the skills any student in this course is expected to gain. Students have the responsibility to try to integrate the information from this course into other courses and into other areas of their lives.

**ACADEMIC INTEGRITY:** In this course, we will comply with EIU's academic integrity policy (see your catalog). I have no tolerance for plagiarism or cheating. Please note that "plagiarism or cheating" includes (but is not limited to):

1. **quoting** from a source without fully and correctly citing that source and/or without using quotation marks
2. **paraphrasing** from a source without fully and correctly citing that source
3. turning in a paper with an incorrect or incomplete **works cited list**
4. **falsifying** data
5. turning in **someone else's work** as your own—this includes (but is not limited to)
  - a. **copying** another's work from a quiz or assignment
  - b. turning in work that **someone else wrote**
  - c. using on-line or hard copy **paper mills**
6. turning in **your own work that was written for another course**, without prior permission from both professors.

Violations of EIU's academic integrity policy will result in an **automatic failing grade** in this course and notification of the Office of Student Services. For more information, see [www.eiu.edu/~judicial](http://www.eiu.edu/~judicial).

## WRITING ASSIGNMENTS

All in-class writing for grade (quizzes, exams, daily writings) will be hand-written in ink. All out-of-class writing will be typed, double-spaced, in a standard font, with your name and page numbers on every page and submitted to me via WebCT.

**Please do not include cover pages and do not submit paper copies to me, if you can avoid it—I am a big fan of conserving natural resources.**

When you submit papers via WebCT, please be sure that all parts of the paper are in one document; never submit the Works Cited as a separate document.

## PARTICIPATION

Participation consists of regular attendance and productive participation in class discussions and in-class activities. The items in **bold** are the most important.

A = almost perfect attendance and almost never late; **active and substantive participation in class discussions, explicitly about the materials assigned for that day or unit**, involving obvious **critical thought** and making connections to other materials or examples; avoidance of "side" conversations in class; leadership role in group activities and discussion; professional interactions with others in class, even when disagreeing strongly, and in all communications with professor; consistent inattention to cell phones, laptops, ipads, and other electronic devices during class

B = almost perfect attendance and almost never late; **consistent participation in class discussions and activities, even when confused or struggling with ideas**; professional behavior in class (including not carrying on "side" conversations and not being rude) and in all communication with professor; inattention to cell phones, laptops, ipads, and other electronic devices during class

C = consistent attendance with full preparation of course materials but **little to no verbal participation in discussions** unless required; professional behavior in class and in all communications with professor; consistent "follower" role in group activities; OR consistent enthusiastic participation in discussions and activities, **with no explicit evidence of full preparation of course materials**; professional behavior in class and in all communications with professor; inattention to cell phones/electronic devices during class

D = frequent lateness or absence; unprofessional, rude, or inappropriate behavior in class or on discussion boards (including, but not limited to, doing homework for other classes, reading newspapers, occasionally attending to cell phones, "side" conversations, etc.)

F = absence; disruptive or hostile behavior in class or on discussion boards; frequent attention to cell phones, laptops, ipads, and other electronic devices during class.

### THREE IN-CLASS EXAMS

Exams are designed to reward students who keep up with the readings all term and who think critically about the issues raised in class. Exams will cover all assigned materials, all in-class presentations, activities and texts (including class discussions, and group activities). Each exam combines short-answer questions with in-class essay writing.

### IN-CLASS ORAL PRESENTATION

Each student will be randomly assigned to a presentation team, and teams will be randomly assigned to a presentation topic. The purpose of the in-class presentation is to provide a breadth of background information about the cultural/ethnic group whose literature we are reading. Each team will be given a list of vocabulary terms that they must present correctly to the class. Each team-member must also submit to me (via WebCT) one discussion question for the assigned texts, at least 24 hours before the presentation (no duplication!—talk with one another about your discussion questions in advance). Creativity and enthusiasm (along with accuracy, of course) in presentations will be substantially rewarded. Each team must meet with me at least one week before presenting.

### WRITTEN REPORT FOR ORAL PRESENTATION

No more than one full week after your oral presentation, you will turn in (either paper or via WebCT) a written report of no more than 1500 words (approx. 5 pp., typed, double-spaced) in which you: report what you learned doing the research for your oral presentation and connect what your team presented to the assigned text in that unit; write a short (300-word) answer to one of the discussion questions submitted; and write a complete evaluation of yourself and your team members, in which you assign letter grades to each individual (including yourself) and write a short explanation for why that person earned that grade.

### FINAL RESEARCH PAPER

For this assignment, you will choose one literary text from class and one literary text that we did not read for class and write a research paper in which you apply a critical lens to the two texts together and/or

in comparison with one another. (Alternate topic: you may choose any critical or thematic topic related to one of our assigned readings about which to write, as long as your paper examines at least one literary text that we did not read for class in addition to the course text.) Your research for this paper should include at least four secondary sources (criticism, interviews, reviews, contextual information, etc.); one of these must be a source assigned in class, and the other three may not be from our course readings. This assignment has three parts, all of which must be completed in order for you to pass the course.

1. the proposal (5% of final grade), due Fri., Oct. 15 (via WebCT), will give me a tentative title, a short (150 words or less) description of your project, and bibliographic record and short description of at least two sources that you might use for your paper (these should be legitimate literary sources)—I will require a conference to go over this proposal;
2. the first draft (10% of final grade), due Fri., Nov. 12 (via WebCT), is neither a rough draft nor an incomplete one. Your paper should be as finished as possible at this point, including full and correct citation of all sources, correct standard American grammar and writing conventions, and arguable thesis that is argued throughout the paper (if you need help with any of this, go to the Writing Center or meet with me early in the process)—I will mark this draft and conference with you about it before Nov. 19, in order to give you time for full revisions;
3. the revised draft (20% of final grade), due Fri., Dec. 10 (via WebCT), will reflect your full attention to my feedback to your first draft.

**Students in this course are strongly encouraged to submit their research papers for inclusion in the English Department's spring student research conference and/or in essay contests.**

**TEACHER CERTIFICATION STUDENTS:** Students seeking Teacher Certification in English Language Arts should provide me with a copy of the yellow "Application for English Department Approval to Student Teach" before the end of the semester. These forms are available from a rack outside the office of Dr. Donna Binns (CH 3851).

**TENTATIVE SCHEDULE**  
**\*always subject to revision!\***  
**UA = *Unsettling America* by Gillan and Gillan**

**UNIT 1: AN INTRODUCTION TO MULTICULTURALISM AND CULTURAL DIVERSITY**

DATE	ASSIGNMENTS DUE	IN CLASS	KEY CONCEPTS
M 8/23	no reading due read in class: Erdrich, "Dear John Wayne" (UA 54-5); Weaver, "Improvisation for Piano" (UA 229-30); Shapiro, "Tattoo" (UA 34-5); Baca, "So Mexicans Are Taking Jobs from Americans" (UA 115-6); Divakaruni, "The Brides Come to Yuba City" (UA 23-4)	introduction to course, syllabus, materials, presentation teams  in-class activity: reading diversity	diversity, cultural specificity, historical specificity, American, identity, Other, social construction, essentialism
W 8/25	read: Grobman, "The Value and Valuable Work of Multiethnic Literature" (WebCT)	discussion: why do we study literature? and why, in 2010, are we studying multiethnic literature in a separate course?	multiethnic literature, canon, literary value, aesthetics, transformation, epistolary form
F 8/27	read: Edelstein, "Multiculturalisms Past, Present, and Future" (WebCT)  IMPORTANT: there is a lot of information in this essay that will shape and form our discussions this semester; please bring to class <u>in writing</u> a strong outline of the essay, a list of questions you would like to ask about/of the essay, and a vocabulary list drawn from your reading of the essay. Please derive your vocab definitions from the essay itself (to the best of your ability); do not use a dictionary for this assignment!	discussion: what is the role of multiethnic literature in promoting multiculturalism? is multiculturalism something we hope to promote? how does Edelstein expand and/or contradict Grobman?	multiculturalism, normative, demographics, politics, ethics, cultural, pluralistic, universality, race, racial formation, positionality, standpoint theory, perspectivism, intersectionality, relationality, "contact zone," privilege, identity politics
M 8/30	read: Erdrich, "Indian Boarding School: The Runaways" (UA 26-7); Okita, "In Response to Executive Order 9066" (UA 44); Weaver, "Black and White Galaxy" (UA 68-70); Smith, "What It's Like to Be a Black Girl" (UA 102-3); Djanikian, "In the Elementary School Choir" (UA 215-6); Blaeser, "Certificate of Live Birth" (UA 337-8)	discussion: what is social power? (how) does it differ from individual power? where do social identity and social power come from?	sociocultural institutions, power, oppression

**UNIT 2: NATIVE AMERICAN LITERATURES**

W 9/1	read: Fisher, Introduction to Native American literatures (WebCT); Allen, "Introduction" to <i>Spider Woman's Granddaughters</i> (WebCT); Louis, "Dust World" (UA 17-9); Chrystos, "Today Was a Bad Day Like TB" (UA 61); Alexie, "Vision (2)" (UA 66); Tapahonso, "All I Want" (UA 185-6); Chrystos, "I Walk in the History of My People" (UA 303-4)	presentation: NALit team  lecture: additional information about Native American literatures	Indian, Native American, tribal affiliation, land, oral tradition, community, colonization, removal, reservation, allotment, trickster
F 9/3	read: Hogan to "Washington DC" on p. 50	discussion: the poems and the novel (so far)—important themes in Native American literature	storytelling, characterization, "unwriting"
M 9/6	NO CLASS—LABOR DAY		
W 9/8	read: Hogan to break on p. 178	discussion of the reading, based on discussion questions	naming

F 9/10	read: Hogan to break on p. 251	discussion of the reading, based on discussion questions	place
M 9/13	no reading due CLASS MEETS IN BOOTH LIBRARY	in-class activity: library research—start looking for research paper topics	
W 9/15	read: Hogan to end of book	discussion of reading, based on discussion questions	continuance
F 9/17	read: Blair, "The Politics of Place in Linda Hogan's <i>Mean Spirit</i> "	discussion: literary criticism 1	literary criticism, close reading, context, primary source, secondary source

**UNIT 3: AFRICAN AMERICAN LITERATURE**

M 9/20	read: Fisher, Introduction to African American literature (WebCT); Oxford essay (WebCT); go to JCU's Harlem Renaissance webpage ( <a href="http://www.jcu.edu/harlem/">www.jcu.edu/harlem/</a> ) and read the materials carefully and completely; you should plan to spend about 3 hours at this site. Be sure to listen to some of the music and to Hughes' reading of "The Negro Speaks of Rivers" (under French Connection) and the four poems under Literature	presentation: AfAmLit team  lecture: additional information about African American literature	Diaspora, displacement, forced migration, slavery, deracination, New Negro, negritude, blues, "Talented Tenth," racial uplift, separation and integration, Pan-Africanism, double consciousness, pluralism
W 9/22	no reading due CLASS MEETS IN BOOTH LIBRARY	in-class activity: graded assignment—preparatory work on the research paper proposal, to be completed in presentation groups (due for grading on 9/24)	
F 9/24	read: Hughes, selections from <i>The Collected Poems</i> : "The Negro Speaks of Rivers" 23; "Mother to Son" 30; "My People" 36; "Grant Park" 37; "Dream Variations" 40; "A Song to a Negro Wash-woman" 41; "I, Too" 46; "Drama for Winter Night (Fifth Avenue)" 47; "The Weary Blues" 50	discussion: the poems, based on the discussion questions	New Negro, negritude, racial uplift
M 9/27	read: Hughes, <i>Montage of a Dream Deferred</i> (whole book, which is on pp. 387-429 of <i>The Collected Poems of Langston Hughes</i> )	discussion of the reading, based on discussion questions	montage, blues, bebop, poetic narrative
W 9/29	read: Hughes' later poems (1960s), pp. 533-562 of <i>The Collected Poems</i>	discussion of the reading, based on discussion questions	double consciousness
F 10/1	read: Lowney, "Langston Hughes and the 'Nonsense' of Bebop" (WebCT)	discussion: literary criticism 2 to think about: (how) does your reading of Hughes' later poetry influence your thinking about Lowney's essay?  <b>review: exam #1</b>	cultural intertextuality
M 10/4	no reading due	<b>EXAM #1</b>	

**UNIT 4: JEWISH AMERICAN LITERATURE**

W 10/6	read: Berger and Cronin, "Introduction" (WebCT); Kremer, "Post-alienation" (WebCT); Bernstein, "When My Grandmother Said 'Pussy'" (UA 39-40); Levine, "The Survivor" (UA 48-9); Lifshin, "Being Jewish in a Small Town" (UA 144-5); Kushner, "Grandma in the Shower" (UA 190-1); Kumin, "Living Alone with Jesus—" (UA 282-3)	presentation: JAmLit team  lecture: additional information about Jewish American literature	Judaism, Torah, Talmud, Mizrahim, Ashkenazim, Sephardim, Yiddish, Hebrew, Holocaust, <i>Shoah</i> , testimony, survival, alienation, postalienation, Judaic values
F 10/8	NO CLASS—FALL BREAK		
M 10/11	read: Singer to end of chp. 3 (p. 83)	discussion of the reading, based on discussion questions	memory, witnessing
W 10/13	read: Singer to end of chp. 4 (p. 126)	discussion of the reading, based on discussion questions	survivor guilt, faith
F 10/15	read: Singer to end of chp. 6 (p. 174) <b>DUE: PROPOSAL FOR FINAL RESEARCH PAPER</b>	discussion of the reading, based on discussion questions	nature of G-d, post-Holocaust; faith
M 10/18	read: Singer to end of book (p. 280)	discussion of the reading, based on discussion questions	women in the novel; Jewish cultural values
W 10/20	read: Fiedler (WebCT); Guzlowski, "Isaac Singer and the Threat of America" (WebCT)	discussion: literary criticism 3 to think about: how does Guzlowski draw from, build upon, and challenge Fiedler's ideas?	critical conversations

**UNIT 5: LATINO/A AND CHICANO/A LITERATURES**

F 10/22	read: Lee, "Island America" (WebCT); Fulani, "Caribbean Women Writers and the Politics of Style" (WebCT); Rodriguez, "We Never Stopped Crossing Borders" (UA 6); Baca, "Immigrants in Our Own Land" (UA 8-9); Mora, "Elena" (UA 11); Espada, "From an Island You Cannot Name" (UA 139); Cervantes, "Poem for the Young White Man" (UA 248-9)	presentation: LatLit team  lecture: additional information about Latino/a literatures	Latino/a, Chicano/a, Hispanic, mestizaje, border texts, colonization, machismo, nepantla, Magical Realism, hybridity, legacy, homeland, island identity as hybrid identity
M 10/25	read: Alvarez, to p. 85	discussion of the reading, based on discussion questions	home, antojos, class, focalization and point of view
W 10/27	read: Alvarez, to p. 132	discussion of the reading, based on discussion questions	sexuality, Dominican history, Trujillo
F 10/29	read: Alvarez, to p. 191	discussion of the reading, based on discussion questions	discrimination, class status, island ambiguity, mestizo consciousness
M 11/1	read: Alvarez, to the end	discussion of the reading, based on discussion questions	homeland, memory, art
W 11/3	read: Bess, "Imploding the Miranda Complex" (WebCT)	discussion: literary criticism 4 to think about: (how) does Bess' reading of Alvarez shift our understanding of <i>The Tempest</i> ? (how) does it shift our thinking about Alvarez' novel?  <b>review for exam #2</b>	literary intertextuality
F 11/5	no reading due	<b>EXAM #2</b>	



**UNIT 6: ASIAN AMERICAN LITERATURES**

M 11/8	read: George, "At a Slight Angle to Reality" (WebCT); Rushdie, "Imaginary Homelands" (WebCT); Wong, "Where Is My Country?" (UA 3-4); Divakaruni, "Restroom" (UA 21-3); Yamada, "Cincinnati" (UA 79-80); Mirikitani, "Jade" (UA 143-4); Lim, "I Defy You" (UA 333)	presentation: AsAmLit team  lecture: additional information about Asian American literatures	Eastern, Western, Oriental, exoticization, authenticity, relocation, "bachelor" generations, alienation, model minority, Hindu, Bengali
W 11/10	read: Lahiri to end of chp. 3 (p. 71)	discussion of the reading, based on discussion questions	immigration, emigration, Americanization, naming
F 11/12	no reading due  <b>DUE: full draft of research paper, via WebCT, no later than 5 p.m.</b>	<b>NO CLASS</b> —Jeannie is out of town	
M 11/15	read: Lahiri to end of chp. 8 (p. 218)	discussion of the reading, based on discussion questions	tourist, ABCD
W 11/17	read: Lahiri to the end (p. 291)	discussion of the reading, based on discussion questions	intertextuality, interculturality, subjectivity
F 11/19	read: Friedman, "From Hybrids to Tourists" (WebCT)	discussion: literary criticism 5 to think about: what does Friedman mean by "The American Dream"? what can we learn about "the American Dream" by reading Lahiri?	cultural criticism

**NOVEMBER 22-26, TURKEY BREAK—have a safe and fun holiday!****UNIT 7: INTERSECTIONALITY AND THE MULTIPLY-OTHERED**

M 11/29	read: Carby, "It Jus Be's Dat Way Sometime" (WebCT); Berger, from <i>Ways of Seeing</i> (WebCT); Harjo, "The Woman Hanging from the Thirteenth Floor Window" (UA 29-31); Warr, "Brain on Ice" (UA 85-6); Smith, "from Sweet Daddy" (UA 100-1); Harris, "A Daddy Poem" (UA 110); Giovanni, "Nikki-Rosa" (UA 206-7); Henderson-Holmes, "The Battle, Over and Over Again" (UA 242-4)	discussion of the reading	intersectionality, the gaze, subjectivity, objectification
W 12/1	read: Trethewey, to p. 26	discussion of the reading	racial formation, Law of Hypodescent (one-drop rule), mulatto, quadroon, octoroon
F 12/3	read: Trethewey, all	discussion of the reading	psychoanalytic criticism, desire, gaze, scopophilia, the pan, voyeurism, fetishization
M 12/6	read: Debo, "Ophelia Speaks" (WebCT)	discussion: literary criticism 6	New Historicism
W 12/8	read: Rindge and Leahy, "Become What You Must" (WebCT)	discussion: literary criticism 7 to think about: (how) does Debo's focus on the material and historical contexts behind Trethewey's poetry enhance your reading of Rindge and Leahy's analysis of the poems?	close reading, revisited
F 12/10	no reading due  <b>DUE: FINAL RESEARCH PAPER, FULLY REVISED</b>	discussion of readings and all key concepts in units 6-7  <b>exam 3 review</b>	
T 12/14 12:30 – 2:30 pm	<b>ATTENDANCE REQUIRED</b>	<b>EXAM #3</b>	