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ENG 3705-001: American Multicultural Literatures

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Eastern Illinois University

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**AMERICAN MULTICULTURAL LITERATURES
STORIES, STORYTELLERS, AND SIGNIFICATION
ENG 3705 sect. 001, CRN 95583**

Dr. Jeannie Ludlow
pronouns: she/her
Fall, 2019
MW 3:00-4:15 pm
in Coleman 3170

Office: 3139 Coleman Hall
E-mail: jludlow@eiu.edu, via D2L, please
Mailbox: 3351 Coleman Hall
Office Hours: M 10:30-noon; T 3-4:30; W 11-12;
and by appointment.

The best way to reach me is via email (expect about 24 hours answer-time). If you really need to reach me immediately, please call the English Dept. main office (581-2428) and leave a message for me.

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 how these authors represent the power of stories and storytelling.

Note about the theme of this class: Materials covered in this class will include adult themes, including sex and sexuality, queer identity, racism and other forms of oppression, and war; students who are uncomfortable with this kind of material may want to wait and take ENG 3705 in a different semester. **I do not issue "trigger warnings";** please do what you need to do to take good care of yourself both inside and outside of the classroom. If you need to talk, to debrief, to decompress with someone, I am 100% available to you for this. I care about your success and your ability to experience fully the amazing texts we will be reading together.

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)

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:

- a. learn to identify and interpret major works from the canon of American multicultural literature.
- b. improve your understanding of diverse philosophic and aesthetic points of view.
- c. be able to recognize how different multicultural literary texts portray such cultural issues as race, ethnicity, class, gender, and sexuality.
- d. 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. Seven texts for this course were ordered from Textbook Rental. (ISBNs are given in case you would like to order personal copies from an on-line used bookstore.) Some required readings will also be available only on-line or via D2L.

TRS TEXTS, in order of use

Naylor, Gloria. *Mama Day*. 1988. ISBN: 978-0-679-721819.

Yahgulanaas, Michael Nicoll. 2009. *Red: A Haida Manga*. ISBN: 97811553653530.

- Gillan and Gillan. *Unsettling America: An Anthology of Contemporary Multicultural Poetry*. 1994. ISBN: 978-0-14-023778-X.
- Esquivel, Laura. *Like Water for Chocolate: A Novel in Monthly Installments, with Recipes, Romances, and Home Remedies*. 1989. Translated by Carol Christensen and Thomas Christensen, 1992. ISBN: 9780385420174.
- Hwang, David Henry. *M Butterfly*. 1986. ISBN: 978-0-452-27259-0.
- King, Thomas. *Green Grass, Running Water*. 1993. ISBN: 978-0-553-37368-4.
- Ozeki, Ruth. *My Year of Meats*. 1998. We will not be reading this novel.

Other Requirements:

You will also need regular access to a computer and e-mail and the ability to use D2L. If you need help with this, let me know right away.

IN ORDER TO PASS THIS CLASS,
YOU MUST COMPLETE FOR GRADING:
TEN READING REFLECTIONS;
ONE INDEPENDENT READING PRESENTATION;
PROPOSAL, FIRST GRADED DRAFT,
AND REVISED DRAFT
OF THE FINAL RESEARCH PROJECT.
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, discussion based on successful completion of all reading, and in-class writing assignments and quizzes)
- 30% ten reading reflections, 1 page each (3% each)
- 15% independent reading presentation
- 5% proposal for final research project
- 10% first full draft of final research project
- 15% revised draft of final research project

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 3:00 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). 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) Communication with your instructors, whether by e-mail, by phone, or in person, is 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?"); this is true even if you are sending the emails on your phone. 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 TO ME SHOULD BE SENT VIA D2L.

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 Standards. For more information, see www.eiu.edu/judicial. **In this class, all bibliographies/works cited listings must conform to MLA guidelines, 7th edition (2009).**

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 D2L dropbox. **Please do not include cover pages and do not submit paper copies to me, if you can avoid it.** When you submit papers via D2L, please be sure that all parts of the paper are in one document; never submit the Works Cited as a separate document. **Important: please remember that bibliographies/works cited listings in MLA are alphabetized by authors' last names. All bibliographies/works cited listings must conform to MLA guidelines, 8th edition (2016).**

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, unless otherwise specified.

- 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 (unless otherwise specified).
- 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 (unless otherwise specified).
- 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, when not specified.

READING REFLECTIONS

You will complete a total of 10 reading reflections. A reading reflection is due to D2L every Tuesday beginning on Aug. 27, except Oct. 8 and Oct. 15. This is a grand total of 12 Tuesdays. You may choose two Tuesdays to skip.

A reading reflection = one-page typed semi-formal written evidence that you have read the assignment in full and thought critically about it. Each paper should include: a reflection on the main themes/ideas of the texts for that week; 3-4 central questions that you have about the texts for that week; and (most important) connections that you see between the texts for that week and your own growing knowledge about Multicultural Literatures.

Do not include out-of-class research or reading in these reflections.

GRADING: any reflection that recaps in-class discussion without adding anything substantially new will earn an F. Your reflections will be graded on how well they demonstrate that you are reading and thinking critically about our course texts. “Semi-formal” means that you do not have to have a formal essay structure, introduction, arguable thesis, etc. Although these are “semi-formal,” please do the best you can to be clear, concise, and critical. If you quote from a text, please give a page number in parentheses as citation.

INDEPENDENT READING PRESENTATION

For this assignment, one multicultural text not included in the required readings but inspired by your professional goals and/or personal interests. Please let me know when you have chosen something—I must approve your text. Your text must be: a) by an author from a “multicultural” background; b) who is American or lives in the Americas; and c) contemporary (published after you were born). You will read this text independently, do background research on it as needed, and present it to the class during weeks 8-9. Your presentation should be creative in form (not a book review or analytical paper, please) and 10 minutes long, max. You will also write a one-paragraph summary of the text, which we will collect, as a class, into a document to share.

FINAL RESEARCH PROJECT

Your final research project will pair your Independent Reading Presentation text (see above) with one required text from our class (only one; your choice). You will research connections between these two texts. These connections may be formal (genre, medium, poetic, etc.); contextual (cultural, historical, authorial); or thematic (relationships between topics or themes in the two texts). Once you have chosen your texts and determined the connections you will be addressing, you will either WRITE A FORMAL RESEARCH PAPER in which you compare and contrast the two texts in light of the connections you have chosen; or CREATE A PLAN FOR TEACHING THESE TEXTS to the appropriate grade level, with a focus on the connections you have chosen. Please note that the plan for teaching is not a formal lesson plan, and it does require you to do background research, just like the paper does. 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., Nov. 1 at 11:59 p.m. (via D2L). Proposal is one page, typed,

and may be organized in bullet form, outline form, or narrative (paragraph) form. It includes: a) the authors and titles of the two primary texts your paper will be about (one from class; one not from class); b) the connections you wish to focus on; c) which format (paper or teaching module) you will prepare; d) 2-3 sentences explaining why others should care about your topic; e) any questions or concerns you have about your project.

2. the first draft (10% of final grade), due Sun., Nov. 17 at 5 pm (via D2L), is neither a rough draft nor an incomplete one. Rough/incomplete drafts will earn an F. Your work must be complete and fully proofread, including full and correct citation of all sources (MLA, 8th ed.), correct standard American grammar and writing conventions. RESEARCH PAPERS must include an arguable thesis that is argued throughout (if you need help with any of this, go to the Writing Center or meet with me early in the process). PLANS FOR TEACHING must include written learning objectives,

one assignment idea for each text, one assignment idea incorporating both texts together, and three exam questions or one essay prompt. This is a graded draft; incomplete drafts will earn an automatic F. I will evaluate this draft and conference with you about it;

3. the final, revised draft (15% of final grade), due Thu., Dec. 12 by 2:30 p.m. (via D2L), will reflect your full attention to my feedback on your first draft.

Students in this course are strongly encouraged to submit 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.

TENTATIVE SCHEDULE subject to revision

8/19/19 Introduction to course syllabus, materials, focus
In class: Chimamanda Ngozi Adichie, "The Danger of a Single Story" (20 mins.)
READ: Asghar, "Haram" and Cisneros, "Original Sin"
Discussion: stories and their tellers

8/21/19 DUE: the entire syllabus
Freire, "Models Summary" (D2L)
Rich, "Claiming an Education" (D2L)
hooks, "Integrity" (D2L)
In class: quiz on all assigned materials
Video clips: *Mona Lisa Smile*
Discussion: types of education

8/26/19 DUE: Naylor, *Mama Day*, to p. 89 (break at the top of the page)

8/28/19 DUE: Naylor, to p. 139 (break)

9/2/19 NO SCHOOL: Labor Day

9/4/19 DUE: Naylor, to p. 230 (***)

9/9/19 DUE: Naylor, to the end of the book.

FULL SCHEDULE WILL BE POSTED SEPARATELY ON D2L

ENG 3705
TENTATIVE SCHEDULE, Fall, 2019
always subject to revision!

UA = Gillan and Gillan, eds., *Unsettling America*

REMINDER: Reading Reflections due on Tuesdays!

DATE	ASSIGNMENTS DUE	IN CLASS	KEY CONCEPTS/CONCERNS
M 8/19	no reading due read in class: Asghar, "Haram" and Cisneros, "Original Sin"	introduction to course, syllabus, materials video: Adichie, "The Danger of a Single Story" in-class activity with the poems	story storyteller cultural specificity
W 8/21	read: course syllabus and bring questions to class Freire, "Models Summary" (D2L) Rich, "Claiming an Education" (D2L) hooks, "Integrity" (D2L)	reading quiz video clips: <i>Mona Lisa Smile</i> discussion: models of education	agency autonomy integrity empowerment
M 8/26	read: Naylor, <i>Mama Day</i> , to p. 89 (paragraph break at the top of the page)	discussion: storytellers and their names in the novel handout: types of discussion questions	narrator communal narrator shifting narrator unreliable narrator naming
W 8/28	read: Naylor to p. 139 (break)	discussion: setting video clips: <i>Daughters of the Dust</i>	cultural specificity setting in-between power
M 9/2	no classes—Labor Day		
W 9/4	read: Naylor to p. 251 (***) Giovanni, "Nikki-Rosa" and "Legacies" (UA 206-7)	discussion: African American literary traditions	diaspora, displacement, forced migration, slavery, blues, racial uplift, respectability politics, separatism and integration, double consciousness
M 9/9	read: Naylor, finish the book Wall, "Extending the Line" (D2L—caution: spoilers. Finish the novel first!)	discussion: finishing the story—what does this story teach us about storytellers?	literary criticism, humanities
W 9/11	read: Yahgulanaas, <i>Red</i> , entire book Mauzé, "Haida Manga" (link at D2L) watch: Red: . . . Make the Mural! (link at D2L)	discussion: cultural specificity and cultural hybridity; reading graphic texts video: "Red" artist video	continuance, hybridity, medium, graphic, speech/thought bubbles, panel, gutter, caption, perspective, color
M 9/16	read: Allen, introduction to <i>Spider Woman's Granddaughters</i> (D2L) Blue Cloud, "The Old Man's Lazy" (UA 359-61)	discussion: Native American literary traditions	Indian, Native American, tribal affiliation, land, oral tradition, community, colonization, removal, reservation, allotment, trickster
W 9/18	read: Esquivel, <i>Like Water for Chocolate</i> , to p. 61 Valdes, "Verbal and Visual Representation of Women" (D2L)	discussion: form and parody	Latinx/o/a, Chicanx/o/a, Hispanic, mestizaje, border texts
M 9/23	read: Esquivel pp. 62-142	discussion: magical realism and magical feminism	magical realism
W 9/25	read: Esquivel pp. 143-184 Mora, "Señora X No More" (UA 129)	discussion: gender in the novel	positionality, standpoint theory

M 9/30	read: Esquivel, finish the book Moraga, "For the Color of My Mother" (UA 372-3)	discussion: the power of the mother	frame narrative diegesis
W 10/2	read: Castillo, "Extraordinarily Woman" (D2L) and Cleage, "Blues for an Alabama Sky" (D2L) Silko, "Poem for Myself and Mei" (D2L) CLASS WILL MEET IN BOOTH LIBRARY ROOM 4440	presentation on health activism and literature	
M 10/7	no reading due	in class: Independent Reading Presentations (10 mins. ea.)	
W 10/9	no reading due	in class: Independent Reading Presentations (10 mins. ea.)	
M 10/14	no reading due	in class: Independent Reading Presentations (10 mins. ea.)	
W 10/16	no reading due	in class: Independent Reading Presentations (10 mins. ea.)	
M 10/21	read: Bonilla-Silva "Racism without Racists" (D2L) Asghar, "Microaggression Bingo" (D2L) Chrystos, "Today Was a Bad Day Like TB" (D2L)	discussion: the "new" racism in class: create a "new racism" bingo (styled after Asghar)	historical specificity, social construction, essentialism, privilege
W 10/23	read: Passmore, "Your Black Friend" (D2L)	discussion: storytellers of color and white readers	sociocultural institutions, identity politics, privilege
M 10/28	read: Morrison, "Recitatif" (D2L) Stanley, "Maggie in Morrison's 'Recitatif'" (D2L) (please read Morrison first)	discussion: race as a social construct	defamiliarization, standpoint theory, hegemonic narrative, counternarrative
W 10/30	read: Asian American poetry (D2L)	discussion: cultural specificity and shared cultural experiences in Asian American cultures	exoticization, authenticity, relocation, "bachelor" generations, alienation, model minority, immigration, emigration, Americanization, naming
F 11/1	DUE, 11:59 p.m. Final Research Project Proposal (see syllabus for details)		
M 11/4	read: Hwang, <i>M Butterfly</i> —finish the play before class, if you can	discussion: gender as a social construct	intersectionality
W 11/6	read: Hwang—finish, if you haven't	discussion: postcolonial theory as a theme in <i>M Butterfly</i>	postcoloniality, imperialism, internalized oppression, border theory
M 11/11	read: Arabic American poetry (D2L)	discussion: immigration experiences in the U.S.	immigrant, refugee, second generation, religious diversity
W 11/13	read: Latinx poetry (D2L) in class: Tonatiuh, "Undocumented: A Worker's Fight"	discussion: decolonization and the borderlands	
Su 11/17	DUE, 5 pm: Final Research Project full draft		

M 11/18	read: King, <i>Green Grass Running Water</i> , to p. 84 DUE, 11:59 p.m. Final Research Project Proposal	discussion: intertextuality and parody	intertextuality, colonialism, multiculturalism, cultural specificity vs. stereotyping
W 11/20	read: King, <i>Green Grass Running Water</i> , to p. 154	discussion: readership in King video clip: John Wayne (in Katz)	racism, privilege, politically correct
11/25-29	no classes—Turkey Break homework: finish King, <i>Green Grass Running Water</i>		
M 12/2	read: King, finish the book	discussion: irony and inversion in the novel	defamiliarizing techniques: irony, inversion, incongruity, decontextualization, transcoding
W 12/4	read: Trethewey (D2L)	discussion: intermedial text	intermediality
R 12/12 2:45-4:45	REQUIRED FINAL EXAM SESSION DUE, 2:30 pm: Final Research Project final draft		