**SYLLABUS**

English 4129

Ethnic Literature, 1890-Present: U.S. Ethnic Literature and Theory

TTH 11:00am-12:15pm

Lafferre W00015

Fall 2017

* Professor L. Itagaki
* Office Hours: TTH 12:15-1:00pm and other times and days by appt., 332 Tate Hall. Sometimes committee meetings arise and I need to move my hours. I will announce any changes in class and/or email.
* Mailbox: Department of English, 114 Tate Hall
* E-mail: [itagakil@missouri.edu](mailto:itagakil@missouri.edu). Email is the best way to reach me.
* Course website:
* This syllabus may be amended by announcements in class, over email and on Canvas. Check your email and online announcements before class and come to class on time.

**Students with Disabilities:**

If you anticipate barriers related to the format or requirements of this course, if you have emergency medical information to share with me, or if you need to make arrangements in case the building must be evacuated, please let me know as soon as possible.If disability related accommodations are necessary (for example, a note taker, extended time on exams, captioning), please establish an accommodation plan with the Disability Center ([http://disabilitycenter.missouri.edu](http://disabilitycenter.missouri.edu/)), S5 Memorial Union, 573- 882-4696, and then notify me of your eligibility for reasonable accommodations. For other MU resources for persons with disabilities, click on "Disability Resources" on the MU homepage.

**Course Description and Diversity Statement:**

This course will examine the way literary and filmic texts are used to attempt to heal deep political, economic, and social rifts in US society, especially over issues of racial justice and historical racism. We will look at the controversial beginnings of race and racism and how it was manifested in policies of removal, exclusion, and containment as well as the increasing emergence of formal apologies and monetary reparations in United States politics within the last twenty years. We will examine how these political developments are reflected in contemporary US literature: how tensions are resolved, reconciled, or even remain marginal and overlooked. Through present-day discussions of past historical injustices, we will develop advanced critical thinking, reading, and writing skills. We will consider novels, short stories, poetry, music, films, and essays about African chattel slavery, genocide and forced removal of Native Americans, Japanese American concentration camps, Nazi death camps, and immigration in order to develop cogent arguments and marshal evidence in support of our opinions about controversial issues today.

We will evaluate various significant theories of race and racism and how gender, sexuality, class, nationality, and ability, among other axes of identities, impact the everyday lives of individuals and communities. Strengthening knowledge of literary interpretation and analysis, this course will use historical and current events to encourage students to develop their own intersectional perspectives and to seek theoretical approaches, textual evidence, and literary examples in support of their views. Students will examine how authors construct arguments, what filmmakers and writers convey through their non/fictional works, and the ramifications and influence of these literary texts on US society. This course will continually return to the literary and filmic works by artists of color with questions of theory, context, and influence. How do artists and writers, creating within certain contexts, attempt to resolve long-standing political, social and economic issues regarding racial justice?

This course counts toward the diversity requirement, 20th/21st Century Literature (Depth of Study), Literary, Critical, or Rhetorical Theory (Depth of Study), or Theory and Methods (Breadth of Study).

**Course Objectives:**

* To study major developments in interracial cultural and literary history by and about writers of color;
* To examine how these academics, artists, filmmakers, and writers respond to the material conditions of gendered and racialized inequality;
* To develop critical verbal, reading, and writing skills to the senior undergraduate level.

**Required Texts:**

Articles

Course Reader materials on Canvas Files

These texts have (C) after their titles in the course schedule.

**Print out and bring these texts to class**

Giorgio Agamben, *Homo Sacer*, excerpts

Gloria Anzaldúa, *Borderlands/La Frontera*, excerpts

Derrick Bell, “The Space Traders” and “Redemption Deferred”

Joe R. Feagin and Clairece Feagin, intro, *Racial and Ethnic Relations*

Coco Fusco, “The Other History of Intercultural Performance”

Leslie McCall, “The Complexity of Intersectionality

Peggy McIntosh, “White Privilege and Male Privilege”

Charles Mills, “Introduction” and “Overview” from *The Racial Contract*

Derald Wing Sue, et al, “Microaggressions”

Haunani Kay Trask, *From a Native Daughter*, excerpts

Hisaye Yamamoto, “Wilshire Bus” and “The Legend of Miss Sasagawara”

Books (please buy the exact edition, located by ISBN number)

Louise Erdrich, *Love Medicine* (978-0061787423)

Toni Morrison, *Beloved* (978-1400033416)

Miné Okubo, *Citizen 13660* (978-0295993546)

Art Spiegelman, *Maus I* (978-0394747231)

Films

Jonathan Demme, *Beloved* (final scene)

Dean Hamer and Joe Wilson, *Kumu Hina* (PBS online)

Robert Nakamura, *Something Strong Within*

Japanese American National Museum, *9066 to 9/11*

Emiko Omori, *Rabbit in the Moon* (PBS online)

Paula Heredia and Coco Fusco,“Couple in the Cage” (Vimeo)

*Space Traders*(Youtube)

*A Day without a Mexican* (Youtube)

**Recommended:**

Diana Hacker, *A Pocket Style Manual 5th Ed* 0-312-59324-7 Bedford

Ross Murfin and Surpriya Ray, *The Bedford Glossary of Critical and Literary Terms,* ISBN: 0230223303

College dictionary, I suggest the *American Heritage*, [www.dictionary.com](http://www.dictionary.com), or the Oxford English Dictionary (dictionary.oed.com).

**Course Requirements:**

|  |  |  |
| --- | --- | --- |
| Quizzes/Tasks | 10% | Pop quizzes, online assignments, worksheets, graded check +/check/check – |
| Writing Assignments (2) | 10% | 1.5-2 pages, 5% each, graded check +/check/check – |
| Website postings | 10% | 10 100 words, posted before class discussions on the readings that day **by midnight before class meetings or 12:00am M/W**, 1% each, max credit of 1 per mtg |
| Group Presentation | 10% | In-class group presentation, handout, and bibliography |
| Final Project | 30% | Option 1: Research essay, 8-10 pages or 2000-2500 words)  Option 2: Digital Narrative or iBook (individual or group project) |
| Participation | 30% | Contributions in class and web discussions including in-class writing and group work |

**You must complete all oral and written assignments (2 writing assignments, group presentation, and final project) or you will fail this course.**

* I use +/- grading in this course.
* Please do not record class lectures and discussions without prior permission from the instructor.

**Circulation of student writing:**

I will refer to your postings in class discussion. I also teach revision strategies using student writing as examples. I will circulate parts of your written assignments all semester long to exemplify writing problems from which all can learn something; we will use these for in-class revision by the group. By continuing enrollment in this course, you agree to allow your writing be used in group discussion and class exercises.

**Plagiarism:**

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the professor and/or a disciplinary sanction by the University.

Plagiarism is defined as the use of another's words or ideas, or a paraphrase of another's work without proper attribution. Taking any idea you read in a book, on the internet, or your roommate's paper from last year and presenting their ideas as your own constitutes plagiarism. Plagiarism via the internet is not only dishonest, it's also liable to be caught. Paper assignments for this course do not match well with what's available on the net, and search engines on the net make detection of plagiarism as easy as plagiarism itself.

If you have further questions or trouble with any of the assignments, consult *A Pocket-Style Manual* and/or please come and talk to me.

**Grade scale:**

**A+ = 13**

**A = 12**

**A- = 11**

**B+ = 10**

**B = 9**

**B- = 8**

**C+ = 7**

**C = 6**

**C- = 5**

**D+ = 4**

**D = 3**

**D- = 2**

**F = 1**

Check +: A+, 13 Check: A, 12

Check -: You need to follow all the directions on the assignment and will need to resubmit the assignment or receive an F, 1.

**FREQUENTLY ASKED QUESTIONS**

**What do we do in class?**

The goals in this course are to encourage you to think, read, write, and *speak* critically about literary texts. Class meetings are the times wherein we synthesize and clarify the main ideas and themes of the text assigned for that session. We arrive at this synthesis in a number of ways. For instance, you may want to ask direct and specific questions about the lectures and the reading. We may focus on one topic, idea and/or text very closely and understand how it relates to the larger course.

This course is also intended to help you build on the skills developed in your required introductory writing course that are necessary to successfully communicate in discussion and writing at the university level. Reading critically, analyzing complex ideas and studying others' modes of argumentation will facilitate both the development of your own ideas and the articulation of your views. Occasionally, we will devote a segment of class to some aspect of writing (e.g., thesis statements).

**What should I do in a class discussion?**

* Be critical of ideas, not other people.
* Listen to others' ideas, even if you do not agree.
* Try to understand all sides of an issue.
* Speak, even if your thought or idea is incomplete.
* Stick to the subject and verbally signal when you would like to change the topic.
* Avoid long stories, anecdotes or examples.
* Give encouragement and approval to others.
* Seek out differences in opinion among your classmates.
* Be sympathetic and understanding of other views.

You do not need to be eloquent. Be thoughtful, honest, and open. Be prepared to listen to and learn from your classmates, especially from those whose attitudes and perspectives appear to oppose yours.

**What does class participation mean?**

Active, productive class participation requires the following:

1. Attendance
2. Arrival on-time to every meeting. Lateness disrupts the momentum of the class discussion and will only lead you down the path of academic destruction. If you are tardy (more than 5 minutes late) two or more times during the semester, your participation grade is subject to being lowered.
3. Completion and synthesis of all the reading before class.

**How do you grade participation?**

A: You make regular contributions to discussion in class and/or online. You encourage, expand or affirm others’ ideas, and your comments are succinct, original and thoughtful.

B: You contribute at least once a week in class or online.

C: You contribute occasionally.

D: You make one or two comments during the semester.

F: You attend but say nothing nor contribute to the class discussions online.

Participation is verbal interaction in class and is not synonymous with your attendance; everyone is expected to speak in class during discussions. You are required to respect the contributions of your peers. If you participate in a way that is aggressive, unnecessarily critical, continually interrupt others, ridicule others verbally or non-verbally (rolling your eyes, napping, talking out of turn, whispering, and snickering), you will be asked to leave the room and will receive an F for that day. If you are given to not participating in general class discussions, I strongly suggest posting at the very least 2 times a week.

**Do you allow laptops, tablets and smartphones in the classroom?**

Yes, provisionally. I allow the privilege and convenience of using of digital technology: laptops, tablets, and smartphones in order to read course texts online. It is cheaper and more convenient to use digital readings, although I find it difficult to take substantive notes on them as in paper copies. However, if students are obviously checking email, texting, chatting on social media (it is very easy for me and other students to tell if this is occurring), not only will the students who violated classroom technologies use policies receive an F for participation that day, I will also IMMEDIATELY REVOKE the privilege of using digital technology in the classroom and ALL students will have to bring paper printouts of the documents to class (except for students receiving accommodations through ODS). **I strongly encourage you all to gently remind your colleagues if they happen to stray into email, texting or chatting on social media to stop so as not to permanently revoke the privileges for all.**

**What is online discussion?**

There are the more formal web postings of 100 words that set the agenda and tone for class discussion each day. After class, students who did not get a chance to comment in class or who would like to further develop their ideas and increase their participation can write 50-100 words extending class discussion online to the web discussion board. Feel free to contribute as often as you like; the same rules apply as for web postings: **after the first three, responses need to respond to a previous comment.**

**What is your policy on absences?**

Participation is dependent on attendance. 30% of your grade will come from in-class contributions in discussions, quizzes, peer review, or collaborative projects. In my previous experiences teaching this course, students who were often absent did not perform well on papers and exams because they did not receive the additional tips and suggestions mentioned in class by the professor and students.

**If you miss SIX (6) or more class meetings** without medical/athletics excuses that have been previously approved by the professor, **you will receive an automatic F in participation**: 6 meetings missed constitute 3 weeks or 20% of overall class time.

**What if I arrive late or miss a class?**

It is your responsibility to come to class on time. Quizzes, assignments, changes to the syllabus or assignment deadlines, will also be announced at the beginning of class. Quizzes or in-class work cannot be made up.

If you arrive after I have taken attendance, you will be marked absent for the day unless you sign in at the end of class. I will also not repeat for latecomers any announcements I have made at the start of class about deadlines, assignments, or anything else. Everyone should exchange contact information with another student upon whom you can rely for information about classes you miss. Consult Carmen Content and download the appropriate powerpoints. I consider it your responsibility to come to class after an absence having been brought up to speed about assignments, handouts, and so on. **I will not reply to email asking me to summarize what you will miss or have missed when you have been absent.**

**How do I prepare for class?**

All reading assignments are to be completed by the date noted on the syllabus. Based on the assigned readings and web postings, you should prepare 2-3 "thought" questions that can be used to launch our discussion and begin your thinking about future papers. While you do not necessarily need to formulate an answer to the question posed, you should be able to convey some broad thoughts. In order to facilitate participation in class discussion, I highly recommend taking notes on the reading. Careful, thoughtful reading and written synthesis will contribute to developing your analytical skills and improving your writing.

**What are these "thought" questions?**

Ask "how" and "why" questions that generate multiple and contradictory answers and begin thinking where you stand on these controversial issues and why. For example, your questions could address the author's clarity, content, and possible contradictions in the text.

**How do I critique a text, an essay, film or novel?**

I would suggest keeping a reading journal that notes your questions in response to the readings. It is helpful for discussion, writing your papers and comprehension of the material.

1. Argument/Purpose: What is the main argument or purpose of this text? Make the best case for the author’s style, characterization, plot, and use of literary techniques we learn in class. Read and listen critically and empathetically.
2. Data/Evidence: What data/evidence does the author provide to support the argument? In literature, what literary devices are used to sway your opinion (eg, characters, tone, metaphors)?
3. Interesting: What interested you about this reading and why? Think about the reading in relation to your past experiences and understanding. How does this reading shape your viewpoint?
4. [for prose essays] Critical analysis: This is your view of how the author’s case could be made better. The key to critical thinking is calling into question the assumptions, arguments, inferences, and reliability of the evidence presented in the reading. While reading the material, what assumptions has the author made?
5. Suggest more effective alternatives to the author’s position; propose additional examples.
6. Think about how the readings each week and between weeks support or contradict each other on important issues.
7. [for prose essays] Present your views concisely. Remember try to engage in conversation rather than debate; listen and learn from the author by acknowledging strong portions of their argument.

**What are you looking for in postings?**

1. Informal original ideas and responses to the weekly readings (see above);
2. Provocative ideas and opinions;
3. To get credit for your postings, **post by 12:00am M/W, midnight before class meetings**;
4. You will receive credit for 1 posting per class meeting (you may post more messages before or after class, but only one will be credited). After three postings by your fellow students on each meeting’s discussion board, subsequent postings should respond to the ideas in previous postings at least partially. I encourage you to respond to your fellow classmates' postings. Remember to be your own thinker! Responses to other postings should not merely reiterate ideas in the original posting. I will occasionally respond to postings, but this is not an indication of credit.
5. Please let me know in advance if you will have difficulty in accessing a computer and/or the Internet, and we can make alternate arrangements for this requirement.

**What are you looking for in assignments?**

All papers should be stapled, typed, double-spaced, in 12 pt. font, and with 1-inch margins. Please follow the style sheet in the course reader. Pages should be numbered with your last name at the top right of each page. I do not accept folders or loose sheets of paper. Be sure to back up written work on disk.

**How should I write assignments?**

We will have workshops in class to work on your writing. In writing your assignments, focus on these 4 areas:

Argument:

* Do you provide an interesting and original way of interpreting the text?

Evidence/Analysis:

* Is there specific textual evidence and literary analysis (close readings of words or phrases, for example)? Is plot summary kept to a minimum? Does all evidence support your thesis?

Logical Development:

* Are there transitions between paragraphs to signal how each major example relates to your thesis?
* Do you explain (in transitions) the development of your argument from paragraph to paragraph?

Style/Clarity: Consult *A Pocket-Style Manual* and/or talk to me if you have any questions about grammar.

* Is your prose relatively free of grammatical errors?
* Do you punctuate, quote text, and cite page numbers correctly?
* Do you use active voice instead of passive voice?

**What is your policy on late assignments?**

Late assignments lose one full letter grade for each weekday they are late. Assignments over one week late will automatically receive an F. Please let me know before the assignment deadline if you have a medical excuse (attach signed form to paper) or other extenuating circumstances that might require a late submission.

**What happens during office hours?**

I encourage you to come to office hours to discuss your writing on an individual basis. I would like to meet with you at least once this semester for a scheduled individual conference to evaluate your progress in the course. Think of this meeting as getting the most of your college education. I especially encourage you to see me before papers are handed in to focus your ideas and then after papers are handed back so that we can talk about your writing and ideas in further detail. In my experience, students who see me in office hours write better papers, and thus, office hours have numerous benefits:

1. You explain your ideas to me, and I better understand what I eventually read in your paper;
2. In talking through your ideas, you further clarify your own;
3. You can anticipate possible objections and modifications your potential reader (me) would have to your thesis.

**Tips for success in this course and college in general:**

* Prepare questions and tentative responses with evidence from the text *before* class.
* Evaluate your strengths and weaknesses now, before grading assessments begin. For example, do you have grammar trouble? Are you shy or hesitant to speak in class? Do you procrastinate? Do you have trouble organizing your ideas? What were the main critiques of your performance from previous instructors? Come into office hours and we can work on these things together.

**English 4129: Course Schedule (Fall Session 2017)**

* Readings should be completed **before** class meeting on that date.
* (C): available on Canvas.

**Print out and bring these texts to class**.

* All assignments are due on Canvas Assignments unless otherwise stated.
* This schedule may be amended by announcements in class and online. Check Canvas and your email daily. Come to class on time.
* If a text is discussed over 3 class days, you are responsible for the 1st third the 1st day, the 2nd third the 2nd day, etc. Respond to the text accordingly for your posting, i.e., discuss an occurrence unique to the last third in the posting for the third day of the text.

WEEK 1

**T 8/22** Introduction

**TH 8/24 Syllabus Quiz,** Feagin and Feagin, intro, *Racial and Ethnic Relations* (C)

**F 8/25 due by 4pm on Canvas Discussion Board** Required Posting: Introduce yourselves; which life experiences have brought you to take this course; how will this course intersect with your personal and professional interests.

WEEK 2

**T 8/29** McIntosh, “White Privilege and Male Privilege” (C); Sue et al., Micro-Aggressions (C)

**TH 8/31** McCall, “The Complexity of Intersectionality” (C); Meet with presentation group

WEEK 3 Slavery in the United States

**M 9/4 HOLIDAY--Labor Day**

**T 9/5** Mills, “Introduction” and “Overview” (C)

**TH 9/7** *Beloved* (1)

WEEK 4

**T 9/12** *Beloved* (2)

PRESENTATION: The Moynihan Report and ramifications of slavery

**TH 9/14** *Beloved* (3)

PRESENTATION: Slavery reparations

**F 9/15 WRITING ASSIGNMENT #1,** 2pages **due 4pm, Canvas Assignments**

WEEK 5Indigenous Sovereignty and Restitution

**T 9/19** *Love Medicine* (1)

**TH 9/21** *Love Medicine* (2)

PRESENTATION: Native American boarding schools

WEEK 6

**T 9/26** Trask, “Lovely Hula Hands,” *From a Native Daughter*, (C)

PRESENTATION: Native Hawaiian sovereignty struggles

**TH 9/28** Film: *Kumu Hina* (PBS online); worksheet

WEEK 7 Jewish Holocaust and Death Camps

**T 10/3** Agamben, *Homo Sacer*, excerpt (1) (C)

**TH 10/5** Agamben, *Homo Sacer*, excerpt (2) (C)

PRESENTATION: Nuremberg Trials

WEEK 8

**T 10/10** *Maus I* (1)

**TH 10/12** *Maus I* (2)

PRESENTATION: Comix, Graphic Narratives, *Understanding Comics*

WEEK 9 Japanese American Concentration Camps

**T 10/17** Yamamoto, **“**Legend of Miss Sasagawara” and “Wilshire Bus” (C) IN CLASS FILM *Something Strong Within*, excerpts

**TH 10/19** *Citizen 13660* (1)

PRESENTATION: Japanese American Internment Reparations

WEEK 10

**T 10/24** *Citizen 13660* (2); **IN CLASS FILM** *9066 to 9/11*

**TH 10/26 FILM** *Rabbit in the Moon* (PBS online); worksheet

WEEK 11 Deportations and Disappearances

**T 10/31** Fusco, “The Other History of Intercultural Performance” (C)

PRESENTATION: Border Art and Performance

**TH 11/2 FILM:** Heredia and Fusco,“Couple in the Cage” (Vimeo); worksheet

WEEK 12

**T 11/7** Anzaldúa, *Borderlands/La Frontera*, excerpt

PRESENTATION: The Bracero Program

**TH 11/9 FILM**: *A Day without a Mexican* OR *Sleep Dealer*

**F 11/10** WRITING ASSIGNMENT #2, 2 pages **due 4pm, Canvas Assignments**

WEEK 13

**T 11/14** Bell, “The Space Traders” and “Redemption Deferred” (C)

PRESENTATION: Afro-futurism

**TH 11/16 FILM**: *Space Traders*; worksheet

WEEK 14 **TTH 11/21-23 HOLIDAY--THANKSGIVING**

WEEK 15

**T-TH 11/28-12/1 Final Project meetings**

WEEK 16

**T-TH 12/5-7 FINAL PROJECTS DUE IN CLASS Presentation of final projects**

Digital Narratives showing, iBook demonstration, or brief 5-min presentation of final paper argument and topic. Attendance on both days is NOT optional.

FINALS WEEK

**F 12/15 4pm FINAL PROJECTS DUE: Papers CANVAS UPLOAD; Digital Projects YOUTUBE UPLOAD or DVD SUBMISSION TO 322 TATE HALL**

5 postings due, collated on Canvas Assignments