

San José State University: Department of English and Comparative Literature
English 169: Ethnicity in American Literature

Section 1, Spring Semester, 2021

Course and Contact Information

Instructor:	Allison Johnson
Office Location:	FOB 105 (no in-person office hours)
Email:	allison.johnson@sjsu.edu
Office Hours:	T, Th 2:00 PM – 2:50 PM
Class Days/Time:	T, Th 3:00 PM – 4:15 PM
Classroom:	Online
GE/SJSU Studies Category:	Area S, “Self, Society, and Equality in the U.S.”

Course Description

This course explores the influence of ethnic diversity on American literature by focusing on lines, including but not limited to borderlines, bloodlines, the color line, and timelines. Paying close attention to strategies of representation and resistance, we will examine the polyvocal literary and cultural fabric of the United States.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (3 hours per unit per week) for instruction or preparation/studying or course related activities. Because this is a 3-unit course, students can expect to spend a minimum of nine hours per week preparing for and attending classes and completing course assignments.

Course Format

Remote lecture, discussion.

Canvas and MYSJSU Messaging

All course materials are on the course homepage on Canvas. You are responsible for regularly checking with the messaging system through [MySJSU](#) on [Spartan App Portal](#) (<http://one.sjsu.edu>) to learn of any updates.

Course Learning Outcomes (CLO)

CLO 1: Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of Ethnicity in American literature.

CLO 2. Show familiarity with major literary works, genres, and critical approaches to ethnic American literature, gaining an awareness of the range of cultural experiences and productions that make up American ethnic literary and cultural history, focusing on the self-representations of ethnic authors/groups.

CLO 3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

CLO 4. Develop and carry out New Media research projects, and locate, evaluate, organize, and incorporate information effectively as a team.

CLO 5. Articulate the relations among culture, history, and texts, strengthening their abilities to engage ethnic American literary text and to analyze both its form and content as well as its social and historical contexts. CLOs 1, 2, and 5 will be acquired via the reading assignments and class participation, while CLOs 2-5 will be acquired and demonstrated through each and every one of the written course assignments.

All course readings, class discussions, and assignments are invested in these outcomes.

Required Texts/Readings

Books (available via SJSU Bookstore)

Pauline Hopkins, *Of One Blood* ISBN: 9780743467698

Leslie Marmon Silko, *Ceremony* ISBN: 9780143104919

G. Willow Wilson, *Ms. Marvel: No Normal* ISBN: 9780785190219

All other readings are available on Canvas

Library Liaison

Cabrera, Peggy, Email: peggy.cabrera@sjsu.edu

Course Requirements and Assignments

Midterm, 3/11: 20% (CLOs 1, 2, 3, 5)

Analytical Paper (5-7 pages), 5/1: 25% (CLOs 1, 2, 3, 5)

Creative Project, 5/13: 15% (CLOs 1, 2, 3, 4, 5)

Final Exam, 5/24: 25% (CLOs 1, 2, 3, 5)

Participation & Posts: 15% (CLO 3)

See Appendix A: Grading Policy for further information

Required Watching and Posting

I will post all lecture videos to Canvas. Before class, watch the video lecture about the text(s) for that day and then post to the discussion board (you can ask a question about the lecture or the text(s), make an observation, or respond to another student).

Classroom Protocol

Every student will come to class prepared for a critical discussion. Every student will read all of the assigned readings, come to every class meeting, engage with the texts and participate in the discussion, offer interpretations, ask and answer questions, and be respectful to other students. Please email me if you are unable to attend.

Remote education is a new experience for most of us and requires flexibility; in order to facilitate an active and productive learning environment, please follow these guidelines: 1. If you have a webcam, please have it turned on. 2. Use the chat to ask and answer questions. 3. Use your microphone to ask and answer questions.

Paper Regulations

Write your papers in double-spaced 12pt. Times New Roman font, and format them according to MLA guidelines. The OWL site produced by Purdue (<http://owl.english.purdue.edu/owl/resource/557/01/>) provides good examples of MLA citations. **Late papers will be marked down 1/3 letter grade per day (including weekends).**

Office Hours and Email Policies

I encourage you to meet with me during my virtual office hours to receive assistance on assignments and papers, and ask me questions. You can email me if you are unable to meet me during my designated hours.

Plagiarism Policy

If you plagiarize, you will receive an automatic 0 grade. Please make sure you cite your sources using proper MLA format! See Appendix B: Academic Honesty.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

ENG 169, Spring 2021

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/28	Introduction
2	2/2	Elias Johnson, selection from <i>Legends, Traditions and Laws, of the Iroquois, or Six Nations and History of the Tuscarora Indians</i>
2	2/4	Sarah Winnemucca (Thocmetony), from <i>Life Among the Piutes</i>
3	2/9	Zitkala-Sa (Gertrude Bonnin), from <i>American Indian Stories</i>
3	2/11	Anzia Yizierska, "America and I"
4	2/16	Pauline Hopkins, <i>Of One Blood</i> , chp. 1- chp. 10
4	2/18	Pauline Hopkins, <i>Of One Blood</i> , finish book

Week	Date	Topics, Readings, Assignments, Deadlines
5	2/23	Jupiter Hammon, "An Evening Thought: Salvation by Christ, with Penetential Cries," "An Address to Miss Phillis Wheatley" Phillis Wheatley, "On Virtue," "To S.M., a Young African Painter, on Seeing His Works," "To His Excellency General Washington," "On the Death of J.C. an Infant," "Thoughts on the Work of Providence"
5	2/25	David Walker, from <i>Appeal</i> Lydia Maria Child, from <i>An Appeal in Favor of That Class of Americans Called Africans</i>
6	3/2	Frances E. W. Harper, "The Slave Mother," "Ethiopia," "Bury Me in a Free Land," "Bible Defense of Slavery," "Songs for the People," "Learning to Read," "Aunt Chloe's Politics," "The Deliverance"
6	3/4	Kate Chopin, "Desirée's Baby," "Old Aunt Peggy," "A Matter of Prejudice," "Nég Créol"
7	3/9	Review
7	3/11	Midterm due via Canvas by 11:59 PM
8	3/16	Charles Chesnutt, From <i>The Wife of His Youth and Other Stories of the Color Line</i> : "The Wife of His Youth," "Her Virginia Mammy," "The Sheriff's Children"
8	3/18	Charles Chesnutt, From <i>The Conjure Woman</i> : "The Goophered Grapevine," "Po' Sandy," "Sis' Becky's Pickaninny"
9	3/23	Booker T. Washington, "Atlanta Exposition Address" W.E.B. Du Bois, from <i>The Souls of Black Folk</i>
9	3/25	Zora Neale Hurston, "How It Feels to Be Colored Me" Alaine Locke, "New Negro" Jean Toomer, "Blood-Burning Moon"
10	3/30	SPRING BREAK
10	4/1	SPRING BREAK
11	4/6	Langston Hughes, "The Negro Artist and the Racial Mountain," "The Negro Speaks of Rivers," "Cross," "Mulatto," "Negro," "I, Too," "Harlem," "The Weary Blues," "Let America Be America Again," "Theme for English B"
11	4/8	Gwendolyn B. Bennett, "Heritage," "Advice," "To a Dark Girl" Claude McKay, "America," "If We Must Die," "The Lynching," "Harlem Shadows" Countee Cullen, "Threnody for a Black Girl," "Incident," "From the Dark Tower"
12	4/13	Leslie Marmon Silko, <i>Ceremony</i> , read half

Week	Date	Topics, Readings, Assignments, Deadlines
12	4/15	Leslie Marmon Silko, <i>Ceremony</i> , finish
13	4/20	Edith Maud Eaton (Sui Sin Far), "Leaves from the Mental Portfolio of an Eurasian," "In the Land of the Free," "Mrs. Spring Fragrance"
13	4/22	Gloria Anzaldúa, "How to Tame a Wild Tongue"
14	4/27	Josephina Niggli, from <i>Mexican Village</i>
14	4/29	María Cristina Mena, "John of God, the Water-Carrier," "The Education of Popo"
	5/1	Analytical Paper due by 11:59 PM
15	5/4	Sandra Cisneros, "Woman Hollering Creek"
15	5/6	Helena María Viramontes, "The Cariboo Café"
16	5/11	G. Willow Wilson, <i>Ms. Marvel: No Normal</i>
16	5/13	Review; Creative Project due by beginning of class
	5/24	Final Exam due via Canvas by 11:59 PM

A: Grading Policy

The following statement has been adopted by the Department of English for inclusion in all syllabi: *In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.*

In written assignments for English 60, this scale is based on the following criteria:

A [90-92=A-, 93-96=A, 97-100=A+] = Excellent: The "A" essay is articulate and well developed with fluid transitions and a clear and persuasive use of evidence, which is drawn from the literary text itself, lecture materials (when appropriate), and research materials. An "A" essay contains a fresh insight that teaches the reader something new about the subject matter.

B [80-82=B-, 83-86=B, 87-89=B+] Above average: The "B" essay demonstrates a good understanding of its subject, a clear and persuasive use of evidence, a certain level of ease of expression, and solid organization. However, it usually lacks the level of originality and creativity that characterizes the insight found in an "A" essay.

C [70-72=C-, 73-76=C, 77-79=C+] = Average: The "C" essay makes a good attempt at all the assignment's requirements. It has a reasonable understanding of its subject matter but its ideas are frequently simplistic or over-generalized. The writing style is also more bland and repetitive than the style shown by "A" and "B"

essays and it often contains flaws in grammar, punctuation, spelling and/or word choice. It may also use textual evidence out of context.

D [60-62=D-, 63-66=D, 67-69=D+] = Below average: The "D" essay is poorly organized and generally unclear. It has inappropriate or inadequate examples, is noticeably superficial or simplistic, and/or contains some serious mechanical and grammatical problems. A "D" essay may also reveal some misunderstanding of the assignment requirements.

F = Failure: An "F" essay has not addressed the requirements of the assignment and is unacceptable work in terms of both form and content.

Appendix B: Academic Honesty

“San José State University defines cheating as the act of obtaining credit, attempting to obtain credit, or assisting others to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means.”

“San José State University defines plagiarism as the act of representing the work of another as one’s own without giving appropriate credit, regardless of how that work was obtained, and submitting it to fulfill academic requirements.”

For full definition, see <http://www.sjsu.edu/senate/docs/F15-7.pdf>