10.01: Literature, Ethnicity, and Post-World War II Immigration
3 hours; 3 credits

Exploration of ways in which ethnicity, migration, and immigration are represented in literature of the post-World War II era. Development of students’ understanding of aesthetics of literature and acquaintance with new approaches to reading. Topics include literary conceptions of national belonging, ethnic identity, home and family, immigration, memory, and diaspora.

Prerequisite: Junior standing and satisfaction of all lower tier requirements in Arts and Literatures.

Common Goals Addressed by Core course:
1. An understanding of the major forms of literary and artistic achievement, past and present, and a critical appreciation of the contribution of literature and the arts to the life of the individual and society (3, 4)
2. Development of the ability to think critically and creatively, to reason logically, and to express one’s thoughts orally and in writing with clarity and precision (9, 10, 12, 13, 15, 16, 21)
3. Integration of knowledge from diverse sources (28)

Objectives of Core Course:
By the end of this course students will be better able to:
1. Identify, understand, analyze and discuss conventions of narration in literature (3);
2. Appreciate the beauty and effectiveness of language (4);
3. Understand the necessity for tolerance and to appreciate individual and social diversity, as well as differences of race, class, and gender (19, 22, 23, 24, 25, 31);
4. Express ideas clearly in writing (10);
5. Communicate thought orally (12);

Outcomes for Core Course:
1. Students can identify and intelligently discuss and write about important literary works (3, 4, 9, 10, 12, 13)
2. Students can orally explain, use writing, and develop their analytical skills to reflect upon and critically examine the techniques and forms of important literary works and films; they can assess their significance to past and to contemporary human life (3, 4, 9, 10, 12, 13)
3. Students will be able to demonstrate their familiarity with “terms of art” in interpreting and analyzing the conventions of narration, voice, symbol and visual imagery, etc., in literature (3, 4, 9, 10, 12, 13)
Course Outline:
Week 1:
Randolph Bourne, “Trans-National America” (1916)
Ronald Takaki, “A Different Mirror” (1993)

Week 2: Maxine Hong Kingston, Woman Warrior

Week 3 & 4: Piri Thomas, Down These Mean Streets

Week 5: Sandra Cisneros, House on Mango Street

Week 6 & 7: Edwidge Danticat, Breath, Eyes, Memory

Week 8 & 9:
FILM: Lonestar (dir. John Sayles, 1996)
Helena Viramontes, Under the Feet of Jesus

Week 11 & 12: Mukarjee, Jasmine

Week 13 & 14: Chang-Rae Lee, Native Speaker

Methods of Evaluation: weekly, “low stakes” emails (0%); class participation (10%); 6 response papers of 1-2 pages (30%); 2, 3-page papers (30%); final examination (30%)

Methods of Assessment:
1. Each student must e-mail the student below him/her on the class e-mail tree with a question or statement and answer the student above about the text or film under discussion for the week. This “correspondence” must take place before the first class meeting of the week. (3, 4, 9, 10, 11, 13)
2. Students must attend regularly, arrive on time, and contribute to the discussion. (12)
3. Students will write 6 “response” papers in which they will pick out a small passage of the text, from a few sentences to a paragraph, in which they will demonstrate their close-reading skills. (3, 4, 9, 10, 11, 13)
4. Students will write 2, 3-page papers in which they will be asked to analyze the conventions of narration, writing style, or thematic development that have been employed by a writer. (3, 4, 9, 10, 11, 13)
5. Students will write a final exam in which they demonstrate their comprehensive knowledge of the materials in the course; of their understanding of the various techniques deployed by creative artists; and the reasons for their choices. (3, 4, 9, 10, 11, 13)

Bibliography:
Possible Texts:
Maxine Hong Kingston, Woman Warrior (Vintage, 1977)
Piri Thomas, Down These Mean Streets (Knopf, 1967)
Sandra Cisneros, House on Mango Street (Arte Publico, 1988)
Edwidge Danticat, *Breath, Eyes, Memory* (Vintage, 1994)
Helena Viramontes, *Under the Feet of Jesus* (Dutton, 1995)
John Sayles (dir.), *Lonestar* (1995)

Background Reading: