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| <b>DEREE COLLEGE SYLLABUS FOR:</b>   |  | <b>US credits 3/0/3</b>                    |
| <b>EN 3370 VOICES IN CONTEMPORARY AMERICAN LITERATURE</b><br>(Updated Fall 2022) |  | <b>UK LEVEL 5</b><br><b>UK CREDITS: 15</b> |
| <b>PREREQUISITES:</b>  | WP 1010 Introduction to Academic Writing<br>WP 1111 Integrated Academic Writing and Ethics<br>WP 1212 Academic Writing and Research  |  |
| <b>CATALOG DESCRIPTION:</b>  | A study of contemporary American poetry, fiction, and drama with emphasis on the ways in which pluralism in American literature contests the official American narratives and reveals the complex interrelations of race, gender, ethnicity, and nationhood.   |  |
| <b>RATIONALE:</b>  | The course explores the ways in which a variety of contemporary literary voices contest and subvert dominant narratives of America—both as a political/social entity and as an imaginary construct. The course reconsiders the concept of “America” through analysis of texts that speak from the cultural margin. The study of selected literary works aims to show students the conditions under which difference is constructed as well as the ways in which difference in turn constructs identity.  |  |
| <b>LEARNING OUTCOMES:</b>  | Upon successful completion of this course, the student should be able to: <ol style="list-style-type: none"> <li>1. Identify the interconnections between social history and varieties of contemporary literary pluralism;</li> <li>2. Explain the literary and theoretical landscape of contemporary multicultural American literatures;</li> <li>3. Identify the ways that gender, race, ethnicity, and nationhood work to code identities and values in representative contemporary American texts;</li> <li>4. Analyze the ways in which multicultural authors restructure or subvert traditional literary forms.</li> </ol>   |  |
| <b>METHOD OF TEACHING AND LEARNING:</b>  | In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>• Lectures, class discussions, workshop-style pair work and group work during class meetings;</li> <li>• Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study;</li> <li>• Additional print and audiovisual educational material posted on the Blackboard course template;</li> <li>• Other relevant educational material placed on reserve in the library;</li> <li>• Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations;</li> <li>• Close collaboration with the Library and SASS to encourage students’ effective use of academic support</li> </ul> |  |
| <b>ASSESSMENT:</b>   | <b>First Assessment:</b><br><b>Portfolio of Critical Responses</b> (2200-2700 words)<br>Critical analysis of author(s) and work(s) developed through close reading and select secondary material; choice of topics offered. Students must use at least 5 critical sources in their essays.   | <b>50%</b>                                 |

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|  | <b>Second Assessment:<br/>Portfolio of Student Engagement</b><br>(minimum of 4 quizzes and/or 4 blog entries, and/or equivalent)  | <b>10%</b> |
|  | <b>Final Assessment: Examination (2-hour)</b><br>Two essays or one essay and explication of extracts; 1200-1600 words in total; choice of topics offered  | <b>40%</b> |
|  | <b>Active Engagement</b> (formative)<br>All in-class and out-of-class assignments (including participation in discussions and online activities) prepare students for the summative assessments.  | <b>0%</b>  |
| <b>INDICATIVE READING:</b>   | <p>The Portfolio of Critical Engagement tests learning outcomes 1 and 4.<br/> The Portfolio of Student Engagement tests learning outcomes 3 and 4.<br/> The Final Examination tests learning outcomes 2 and 3.</p> <p>Students are required to resit failed assessments in this module.</p> <p><b>REQUIRED MATERIAL:</b><br/> Baym, N., ed. <i>The Norton Anthology of American Literature</i>, Volume E. New York: Norton, latest edition.<br/> Toni Morrison, <i>The Song of Solomon</i>. Vintage, 1998.<br/> Louise Erdrich, <i>Love Medicine</i>. Fourth Estate, 2009.</p> <p><b>RECOMMENDED MATERIAL:</b><br/> Werner Sollors, ed. <i>The Invention of Ethnicity</i>. Oxford UP.<br/> Werner Sollors, ed. <i>Neither Black nor White, Yet Both: Thematic Exploration of Interracial Literature</i>. Oxford UP.<br/> Werner Sollors, ed. <i>Multilingual America: Transnationalism, Ethnicity, and the Languages of American Literature</i>. New York UP.</p> |            |
| <b>INDICATIVE MATERIAL:</b><br><i>(e.g. audiovisual, digital material, etc.)</i> | Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, music videos, etc.)   |            |
| <b>COMMUNICATION REQUIREMENTS:</b>   | With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.   |            |
| <b>SOFTWARE REQUIREMENTS:</b>  | Word, Blackboard  |            |
| <b>WWW RESOURCES:</b>  | <a href="http://www.csustan.edu/english/reuben/home.htm">http://www.csustan.edu/english/reuben/home.htm</a><br><a href="https://www.beatdom.com/">https://www.beatdom.com/</a><br><a href="https://poets.org/text/brief-guide-confessional-poetry">https://poets.org/text/brief-guide-confessional-poetry</a><br><a href="https://www.tonimorrisonssociety.org/">https://www.tonimorrisonssociety.org/</a>  |            |
| <b>INDICATIVE CONTENT:</b>   | <p>In addition to the primary texts studied during the semester, students will also read all introductory materials, including the general introductions and introductions to each assigned author. Readings include selections or complete texts.</p> <p><b><u>Anti-establishment Voices in the Cold War Era</u></b><br/> <i>Instructors should select at least two of the following authors:</i><br/> Arthur Miller, <i>The Crucible</i><br/> Allen Ginsberg, "A Supermarket in California," "America," "Howl"<br/> Jack Kerouac, from <i>On the Road</i>, <i>Big Sur</i><br/> Lawrence Ferlinghetti, "The Old Italians Dying"</p>  |            |

**Women's Voices**

*Instructors should select at least **three** of the following authors:*

Muriel Rukheyser, "Absalom," "Martin Luther King, Malcolm X"  
Denise Levertov, "Making Peace," "A Woman Alone," "To a Snake,"  
"The Jacob's Ladder"

Anne Sexton, "Her Kind," "Housewife," "The Truth the Dead Know," "All  
My Pretty Ones"

Sylvia Plath, "Lady Lazarus," "Daddy," "Ariel"

Adrienne Rich, "Diving Into the Wreck," "Snapshots of a Daughter-in-  
Law"

Eudora Welty, "Petrified Man"

**African American Voices**

Toni Morrison, *The Song of Solomon*

*Instructors should also select at least **two** of the following authors:*

James Baldwin, "Sonny's Blues"

Gwendolyn Brooks, "We Real Cool," "The Mother," "a song in the front  
yard," "Kitchenette building," "The Womanhood," "The Bean  
Eaters"

Lucille Clifton, "miss rosie," "the lost baby poem," "homage to my hips,"  
"the mississippi river empties into the gulf"

Ralph Ellison, "Prologue" and "Chapter 1" from *Invisible Man*

Lorraine Hansberry, *Raisin in the Sun*

Alice Walker, "Everyday Use"

**Native American Voices**

Louise Erdrich, *Love Medicine*

*Instructors should also select at least **two** of the following authors:*

Leslie Marmon Silko, "Lullaby"

Simon J. Ortiz, "Passing through Little Rock," "Earth and Rain, the Plants  
& Sun," "Vision Shadows"

Scott N. Momaday, from *The Way to Rainy Mountain*

**Asian American Voices**

*Instructors should select at least **three** of the following authors:*

Maxine Hong Kingston, from *The Woman Warrior*

David Hwang, *M. Butterfly*

Hisaye Yamamoto, "Seventeen Syllables"

Janice Mirikitani, "Breaking Tradition"

Amy Tan, "Two Kinds" from *The Joy Luck Club*

Bharati Mukherjee, "A Wife's Story"

Jhumpa Lahiri, "Sexy"

**Latino Voices**

*Instructors should select at least **three** of the following authors:*

Aurora Levins Morales, "Child of the Americas"

Judith Ortiz Cofer, "Claims" "Latin Women Pray"

Julia Alvarez, "The Mother" from *Yo!*

Tomas Rivera, "...y no se lo trago la tierra/...and the earth did not devour  
him"

Sandra Cisneros, "Woman Hollering Creek"

Helena Maria Viramontes, "The Carriboo Café"

Junot Diaz, "Drown"