

(Updated: Fall 2023)

UK LEVEL: 5
UK CREDITS: 15

PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics WP 1212 Academic Writing and Research							
CATALOG DESCRIPTION:	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.							
RATIONALE:	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.							
LEARNING OUTCOMES:	<p><i>As a result of taking this course, the student should be able to:</i></p> <ol style="list-style-type: none"> 1. Identify the interconnections between social history and varieties of contemporary literary pluralism; 2. Explain the literary and theoretical landscape of contemporary multicultural American literatures; 3. Identify the ways that gender, race, ethnicity, and nationhood work to code identities and values in representative contemporary American texts; 4. Analyze the ways in which multicultural authors restructure or subvert traditional literary forms. 							
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • Lectures and class discussions. • Homework assignments. • Office hours held by the instructor to provide further assistance to students. • Use of library facilities for further study and preparation for the exams • Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments. 							
ASSESSMENT:	<p>Summative:</p> <table border="1"> <tr> <td>1st assessment: Portfolio of Critical Responses (2200-2700 words) At least two critical analyses of works developed through close reading: one response includes select secondary material.</td> <td>50%</td> </tr> <tr> <td>2nd assessment: Portfolio of Student Engagement (minimum of 4 quizzes and/or 4 blog entries, and/or equivalent)</td> <td>10%</td> </tr> <tr> <td>Final assessment:</td> <td>40%</td> </tr> </table>		1 st assessment: Portfolio of Critical Responses (2200-2700 words) At least two critical analyses of works developed through close reading: one response includes select secondary material.	50%	2 nd assessment: Portfolio of Student Engagement (minimum of 4 quizzes and/or 4 blog entries, and/or equivalent)	10%	Final assessment:	40%
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INDICATIVE READING:	<p data-bbox="643 725 900 752">REQUIRED READING:</p> <p data-bbox="643 761 1503 824">Baym, N., ed. The Norton Anthology of American Literature, Volume E. New York: Norton, latest edition.</p> <p data-bbox="643 833 1264 860">Toni Morrison, <i>The Song of Solomon</i>. Vintage, 1998.</p> <p data-bbox="643 869 1251 896">Louise Erdrich, <i>Love Medicine</i>. Fourth Estate, 2009.</p> <p data-bbox="643 936 973 963">RECOMMENDED READING:</p> <p data-bbox="643 972 1331 999">Werner Sollors, ed. <i>The Invention of Ethnicity</i>. Oxford UP.</p> <p data-bbox="643 1008 1503 1070">Werner Sollors, ed. <i>Neither Black nor White, Yet Both: Thematic Exploration of Interracial Literature</i>. Oxford UP.</p> <p data-bbox="643 1079 1503 1142">Werner Sollors, ed. <i>Multilingual America: Transnationalism, Ethnicity, and the Languages of American Literature</i>. New York UP.</p>				
INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i>	<p data-bbox="643 1223 912 1249">REQUIRED MATERIAL:</p> <p data-bbox="643 1258 1002 1285">Click or tap here to enter text.</p> <p data-bbox="643 1326 986 1352">RECOMMENDED MATERIAL:</p> <p data-bbox="643 1361 1503 1424">Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, music videos, etc.)</p>				
COMMUNICATION REQUIREMENTS:	<p data-bbox="643 1505 1503 1599">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.</p>				
SOFTWARE REQUIREMENTS:	<p data-bbox="643 1644 1011 1671">MS Office and Blackboard CMS</p> <p data-bbox="643 1680 1110 1706">Enter any additional s/w requirements.</p>				
WWW RESOURCES:	<p data-bbox="643 1742 1270 1769">http://www.csustan.edu/english/reuben/home.htm</p> <p data-bbox="643 1778 986 1805">https://www.beatdom.com/</p> <p data-bbox="643 1814 1305 1841">https://poets.org/text/brief-guide-confessional-poetry</p> <p data-bbox="643 1850 1107 1877">https://www.tonimorrisonssociety.org/</p>				
INDICATIVE CONTENT:	<p data-bbox="643 1957 1503 2092">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 data-bbox="643 2132 1206 2159">Anti-establishment Voices in the Cold War Era</p> <p data-bbox="643 2168 1388 2195">Instructors should select at least two of the following authors:</p>				

Arthur Miller, *The Crucible*
Allen Ginsberg, "A Supermarket in California," "America," "Howl"
Jack Kerouac, from *On the Road*, *Big Sur*
Lawrence Ferlinghetti, "The Old Italians Dying"

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"

