

ENG348-Q01: Ethnic Literatures of the United States (3 s.h.) (Gen Ed/Multicultural Studies)
Fall 2016
Tuesday & Thursday 11:00am-12:15pm
QC Complex 2206

Dr. Dan Malachuk

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Office Hours: Tuesday 12:15-2:00, Wednesday 4:30-5:30, Thursday 12:15-2:00

Catalog Description

Study of literary texts, authors, and genres from various ethnic groups in the U.S. Examinations of culturally specific and cross-cultural questions including issues of race, class, and gender.

Prerequisite: ENG 280 or consent of instructor.

Course Objectives

Focusing on the reinvention of black, white, and Chicano identities in the Harlem Renaissance, the Beats, and the Chicano Renaissance.

Assignments

Final grades are determined entirely by students' performance on the assignments listed below.

Traditional Writing Assignments

All Traditional Writing Assignments are graded with three criteria in mind: (1) clarity and interest of the thesis and structure, (2) use of evidence to support that thesis, and (3) clarity and accuracy of the writing. (For more details about these three criteria for the Traditional Writing Assignments, see the "Guide to Writing Successful Papers" below.) All Traditional Writing Assignments should be double-spaced using a commonplace 12-point font (such as Times New Roman) and in the MLA style. Students should add an additional page beyond the list page count, titled "Works Cited," that follows the rules outlined here and on related pages: <http://owl.english.purdue.edu/owl/resource/747/05/>. Students are required to submit both a draft and a final version by the stated deadlines. All Traditional Writing Assignments should be submitted in hard copy in class on the date listed in the Schedule.

- **Unit A Paper or Pagers (15%)** Students who have not completed ENG299 write two short papers: a one-source one-page paper (5%) and a two-source two-page paper (10%) about the Unit's major text; students who have completed ENG299 write a three-source three-page paper (15%).
- **Unit B Paper (25%)** This is a five-page three-source paper about the Unit's major text.
- **Unit C Paper (35%)** This is a seven-page four-source paper about the Unit's major text.

***The Presentation Prize** Students who prepare and present a version of any of their course papers at an instructor-approved event will receive a one-grade boost to their final grade: e.g., A- to A.*

***The Draftless Drop** Students who do not bring a complete draft to class on the dates specified will be penalized with a two-grade demotion of their final grade for that paper: e.g., a final paper that receives an A will be demoted to a B+*

Nontraditional Assignment

Grading criteria and other considerations for the Nontraditional Assignment will be provided with the assignment description below.

- **The Creative Interpretation (25% total)** This assignment asks students to interpret one of the three novels by writing a short story directly inspired by that novel’s characters, irony, plot, point of view, style, symbols, themes, and tone—but set at the same time somewhere in the greater Quad Cities area. The eight-page story (double-spaced) should be followed by a works cited page with at least two outside sources consulted for setting details.

The Writing Center

For all assignments, all students are always encouraged to make use of the WIU-QC and WIU-Macomb Writing Centers.

Required Books

These editions include important material not included in other editions; please use the ISBN numbers to make sure you have purchased the correct editions.

- Anaya, *Bless Me, Ultima* 0446675369
- Hurston, *Their Eyes Were Watching God* 0061120065
- Kerouac, *On the Road* 0142437255

Other Readings

Readings not in the required books will be emailed to students.

Online Editions

Online editions may *not* replace the required paper editions; however they may be very useful when researching and writing papers.

Schedule

Date	Reading and Assignments
Unit A: The Harlem Renaissance and <i>Their Eyes Were Watching God</i> (1937)	
08-23	<p>Introduction to ENG348 and the Harlem Renaissance</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • An introduction to ENG348 and review of the syllabus • An introduction to the Harlem Renaissance
08-25	<p>Introduction to the Harlem Renaissance, cont.</p> <p><u>Read for class</u></p>

	<ul style="list-style-type: none"> Poetry from the Harlem Renaissance [emailed] Lewis, “Introduction” [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss reading
08-30	<p><i>Their Eyes Were Watching God</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Hurston, <i>Their Eyes Were Watching God</i>, chaps. 1-4 (1-33) Walker, “In Search of Our Mothers’ Gardens” [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading
09-01	<p><i>Their Eyes Were Watching God, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Hurston, <i>Their Eyes Were Watching God</i>, chaps. 5-6 (34-75) <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading
09-06	<p><i>Their Eyes Were Watching God, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Hurston, <i>Their Eyes Were Watching God</i>, chaps. 7-10 (76-99) <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading Unit A Pager 1 Workshop <p style="text-align: right;"><i>Unit A Pager 1 draft due</i></p>
09-08	<p><i>Their Eyes Were Watching God, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Hurston, <i>Their Eyes Were Watching God</i>, chaps. 11-13 (100-128) <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading <p style="text-align: right;"><i>Unit A Pager 1 due</i></p>

<p>09-13</p>	<p><i>Their Eyes Were Watching God, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Hurston, <i>Their Eyes Were Watching God</i>, chaps. 14-18 (129-167) <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading
<p>09-15</p>	<p><i>Their Eyes Were Watching God, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Gates, “Afterward” (195-205) Hurston, <i>Their Eyes Were Watching God</i>, chaps. 19-20 (167-193) <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading
<p>09-20</p>	<p>First Unit A Pager 2 and Unit A Paper Workshop</p> <p><u>In class</u></p> <ul style="list-style-type: none"> First Workshop on Unit A Paper <p style="text-align: right;"><i>First draft of Unit A Pager 2 or Unit A Paper due</i></p>
<p>09-22</p>	<p>Second Unit A Pager 2 and Unit A Paper Workshop</p> <p><u>In class</u></p> <ul style="list-style-type: none"> Second Workshop on Unit A Paper <p style="text-align: right;"><i>Second draft of Unit A Pager 2 or Unit A Paper due</i></p>
<p>Unit B: The Beats and <i>On the Road</i> (1957)</p>	
<p>09-27</p>	<p>Introduction to the Beats</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Charters, “Introduction: ‘Variations on a Generation’” [emailed] Ginsberg, “Howl” (1955-56) [emailed] Snyder, “Praise for Sick Women” (1959) [emailed] DiPrima, “The Practice of Magical Evocation” (c.1960) [emailed] <p><u>In class</u></p>

	<ul style="list-style-type: none"> • Discuss assigned reading <p style="text-align: right;"><i>Unit A Paper 2 and Unit A Paper due</i></p>
09-29	<p>Introduction to <i>On the Road</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Charters, “Introduction,” <i>On the Road</i> • Mailer, “The White Negro” (1959) [emailed] • Holmes, “The Game of the Name” (1965) [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-04	<p><i>On the Road</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Kerouac, <i>On the Road</i>, Part I (1-50) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-06	<p><i>On the Road, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Kerouac, <i>On the Road</i>, Part I, cont. (51-108) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-11	<p><i>On the Road, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Kerouac, <i>On the Road</i>, Part II (109-155) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-13	<p><i>On the Road, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Kerouac, <i>On the Road</i>, Part II, cont. (156-178)

	<p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-18	<p><i>On the Road, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Kerouac, <i>On the Road</i>, Part III (179-248) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-20	<p><i>On the Road, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Kerouac, <i>On the Road</i>, Parts IV and V (249-307) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
10-25	<p>First Unit B Paper Workshop</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • First Workshop on Unit B Paper <p style="text-align: right;"><i>Unit B Paper first draft due</i></p>
10-27	<p>Second Unit B Paper Workshop</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Second Workshop on Unit B Paper <p style="text-align: right;"><i>Unit B Paper second draft due</i></p>
Unit C: The Chicano Renaissance and <i>Bless Me, Ultima</i> (1972)	
11-01	<p>Introduction to the Chicano Renaissance</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Candelaria, “Chicano Poetry” [emailed] • Gonzales, “I am Joaquin” (1967) [emailed] <p><u>In class</u></p>

	<ul style="list-style-type: none"> • Discuss assigned reading <p style="text-align: right;"><i>Unit B Paper due</i></p>
11-03	<p>Introduction to the Chicano Renaissance, cont.</p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Rodriguez, “Prologue: Middle-Class Pastoral” (1981) [emailed] • Moraga, “La Güera” (1981) [emailed] • Anzaldúa, “La conciencia de la mestiza: Towards a New Consciousness” (1987) [emailed] <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
11-08	<p><i>Bless Me, Ultima</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Anaya, <i>Bless Me, Ultima</i>, chaps. 1-4 (1-48) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
11-10	<p><i>Bless Me, Ultima, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Anaya, <i>Bless Me, Ultima</i>, chaps. 5-9 (49-85) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
11-15	<p><i>Bless Me, Ultima, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> • Anaya, <i>Bless Me, Ultima</i>, chaps. 10-12 (86-141) <p><u>In class</u></p> <ul style="list-style-type: none"> • Discuss assigned reading
11-17	<p><i>Bless Me, Ultima, cont. and First Creative Interpretation Workshop</i></p> <p><u>Read for class</u></p>

	<ul style="list-style-type: none"> Anaya, <i>Bless Me, Ultima</i>, chaps. 13-14 (142-184) <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading First Creative Interpretation Workshop <p style="text-align: right;"><i>Creative Interpretation first draft due</i></p>
11-22	No class meeting - Thanksgiving Break
11-24	No class meeting - Thanksgiving Break
11-29	<p><i>Bless Me, Ultima, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Anaya, <i>Bless Me, Ultima</i>, chaps. 15-19 (185-234) <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading
12-01	<p><i>Bless Me, Ultima, cont.</i></p> <p><u>Read for class</u></p> <ul style="list-style-type: none"> Anaya, <i>Bless Me, Ultima</i>, chaps. 20-22 (235-277) <p><u>In class</u></p> <ul style="list-style-type: none"> Discuss assigned reading
12-06	<p>First Unit C Paper Workshop</p> <p><u>In class</u></p> <ul style="list-style-type: none"> First Workshop on Unit C Paper <p style="text-align: right;"><i>Unit C Paper first draft due</i></p>
12-08	<p>Second Creative Interpretation Workshop</p> <p><u>In class</u></p> <ul style="list-style-type: none"> Second Creative Interpretation Workshop <p style="text-align: right;"><i>Creative Interpretation second draft due</i></p>

12-13	<p>Second Unit C Paper Workshop</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Second Workshop on Unit C Paper <p style="text-align: right;"><i>Unit C Paper second draft due</i></p>
12-15	<p>Sharing and Course Evaluations</p> <p><u>In class</u></p> <ul style="list-style-type: none"> • Sharing and Course Evaluations <p style="text-align: right;"><i>Unit C Paper and Creative Interpretation due</i></p>

WIU General Policies

In accordance with the WIU Course Syllabus Policy (www.wiu.edu/policies/syllabus.php), the following information is provided.

Prerequisites/Corequisites

“It is the responsibility of the student to comply with the prerequisites/corequisites for a course that he/she plans to take. Instructors who place the appropriate information on the syllabus and emphasize it during the first three class periods may exclude a student from the class who does not meet the prerequisites/corequisites by sending a note to the student with a copy to the registrar within the first two weeks of the term.”

Students with Disabilities

Students with disabilities: In accordance with University values and disability law, students with disabilities may request academic accommodations where there are aspects of a course that result in barriers to inclusion or accurate assessment of achievement. To file an official request for disability-related accommodations, please contact the Disability Resource Center at 309-298-2512, disability@wiu.edu or in 143 Memorial Hall. Please notify the instructor as soon as possible to ensure that this course is accessible to you in a timely manner.

Counseling Services

“Confidential counseling services are available for WIU-QC students. Time management, stress management, balancing work and family, study skills, low self-esteem, relationship problems, depression, and anxiety are some examples of issues that students may address in personal counseling. Students may call 309/762-1988 to make an appointment with Counseling and Career Services.”

Sex Discrimination

University values, Title IX, and other federal and state laws prohibit sex discrimination, including sexual assault/misconduct, dating/domestic violence, and stalking. If you, or someone you know, has been the victim of any of these offenses, we encourage you to report this to the Title IX Coordinator at 309-298-1977 or anonymously online at: http://www.wiu.edu/equal_opportunity_and_access/request_form/index.php. If you disclose an incident to a faculty member, the faculty member must notify the Title IX

Coordinator. The complete Title IX policy is available at:
<http://www.wiu.edu/vpas/policies/titleIX.php> .

Student Rights and Responsibilities

The web address for student rights and responsibilities is
<http://www.wiu.edu/provost/students.php>

Academic integrity

The web address for academic integrity is
<http://www.wiu.edu/policies/acintegrity.php>

All General Academic and Student Services at WIU-QC

Please call 309/762-9080 for all general academic & student services assistance.

Policies Specific to Dr. Malachuk's Courses

These policies establish guidelines for the successful conduct of class meetings and student completion of course assignments. If you have any questions or concerns about these policies, please discuss these directly with the instructor.

- Evaluation. All written work is evaluated according to three criteria: (1) clarity and interest of the thesis and structure, (2) use of evidence to support that thesis, and (3) clarity and accuracy of the writing. These criteria are always reviewed at the first class meeting. Please also see the section of the syllabus titled “A Short Guide to Writing Successful Papers” below. With the exception of assignments completed at the end of the semester, students will receive written comments on every assignment stated on the syllabus; these written comments will refer to these three criteria. Unless announced otherwise in class, assignments completed during the semester will be returned one week after they were submitted.
- Grades. All of the assignments stated on the syllabus will be awarded a grade, from F to A, including the + and - grades. To calculate the grade for the course, each of these assignment grades is first translated into a numeric grade from the traditional 100 point scale (where F = 0, D- = 62, D = 65, D+ = 68, C- = 72, C = 75, C+ = 78, B- = 82, B = 85, B+ = 88, A- = 92, A = 95, A+ = 100). Each assignment's numeric grade is then multiplied by the percentage worth of that grade: for example, a grade of A (95) on an assignment worth 10% (.1) is 9.5 total, while a grade of C+ (78) on an assignment worth 25% (.25) is 19.5 total. These totals are added together and then translated back into a final letter grade.
- Lates. Class will start and end as listed on STARS. Late students will receive one-half of an absence.

- Absences. Students who miss more than one-fifth of class meetings (i.e., more than three of fifteen class meetings during a traditional semester, including half-absences for lates) will normally fail the class. Students aware of unavoidable absences are asked to notify the instructor in advance.
- Deadlines. Unless stated otherwise in class, all assignments are due on the days listed on the schedule in this syllabus. After the stated deadline, there are *no* opportunities for revision for a new grade. Students should draft and revise their papers and seek feedback from the instructor during office hours.
- Electronic Devices. So that class meetings are as productive as possible, students are asked to turn off all electronic devices except for laptops (for notes only) and e-readers (for course texts only). Phones may be left on buzz; students should leave the room for emergency calls.
- Email. Students are welcome to email the instructor with questions or concerns about the course. Emails received during work hours (weekdays, 9-5) will usually be answered same day. Evening and weekend emails will be answered the next workday. Students should use their @wiu.edu accounts. For feedback on drafts, students should approach the instructor in class or during scheduled office hours.
- Plagiarism. Students must cite properly all sources that are directly quoted, paraphrased, or reworded; unless directed otherwise, students should use the MLA documentation system. For more information on what constitutes plagiarism and academic integrity generally, please see WIU's Student Academic Integrity Policy: <http://www.wiu.edu/policies/acintegrity.php>

A Short Guide to Writing Successful Papers Dr. Malachuk

When evaluating traditional papers, I consider three criteria: (1) clarity and interest of the thesis and structure, (2) use of evidence to support that thesis, and (3) clarity and accuracy of the writing. This guide provides additional information about each of the criterion and introduces the terminology I tend to use when talking with students about their papers.

1. Thesis and Structure

- *The Thesis (or claim, argument)*. An interesting thesis is one about which reasonable people can disagree. The thesis should also be provable in the assigned number of pages for the paper. The thesis should above all be clearly stated; the success of the paper's structure depends on it.
- *The Thesis Paragraph*. The thesis should normally be clearly stated in the first paragraph, or "thesis paragraph." That thesis paragraph should also normally suggest to the reader the organization of the paper: i.e., provide a "blueprint" for the structure of the paper. For this reason, this paragraph is the most heavily revised throughout the writing process: the thesis paragraph may come first, but it is often finished last.

- *The Body Paragraphs.* Each body paragraph should make one “step” in the proof of your thesis. The step that each paragraph makes should be stated in the first sentence of the paragraph, or “topic sentence” or “transition sentence.” The topic/transition sentence is your best opportunity to remind readers where they are in relation to the thesis, and where they are in the course of the argument.
- *The Counter-Argument.* Some papers can simply prove a thesis without reference to a counter-argument, usually because the thesis is so surprising that there is no imaginable counter-argument. In such cases, it is enough work to articulate and prove this surprising thesis. Generally, however, students will argue a thesis that is more contentious than surprising, and in these cases it is helpful to underscore this contentiousness by arguing not only the thesis but the counter-argument, too. Given its importance to your paper, that counter-argument should normally be articulated in the thesis paragraph along with the thesis (as part of the blueprint); one or more of the body paragraphs should be dedicated to elaborating that counter-argument. The counter-argument is an essential step (or steps) in your argument.
- *The Paper.* One way to test the basic clarity of the thesis and structure in your fully drafted paper is to read only the thesis paragraph and first sentence of each body paragraph. The paper is well-structured if you can follow the basic argument of your paper by reading only these parts of the paper.

2. Use of Evidence

A paper that has an interesting thesis and that is clearly structured will nevertheless be unsuccessful if it does not also provide evidence to prove that thesis.

- *How Much Evidence and in What Form? Consider the Paper’s Length.* The length of the paper can help you to determine how much evidence to provide, and how to provide it. Certainly each body paragraph normally includes some evidence: that (and moving the argument forward one step) is the purpose of a body paragraph. In a short paper, the evidence is usually provided in the form of paraphrase and short quotation. In a longer paper, there is more room to cite several lines of evidence at a time in indented or “block” form.
- *How Much Evidence and in What Form? Establishing Authority through Integration.* Students also need to establish and maintain an authoritative voice throughout their papers, and the good use of the right amount of evidence is crucial to accomplishing this. The evidence should never be so much that the student’s voice is lost: this is your paper, not the authors of the texts under analysis. So students should take care to “integrate” evidence into their papers. By integration I mean first of all that the evidence is efficiently cited so as not to disrupt the argumentative voice that you are trying to cultivate. This may mean making use of brackets and ellipses (i.e., [] and . . .) to edit the quotation to fit into the flow of your own sentences. But, by integration I also mean that the evidence is persuasively interpreted to support the particular claim you are trying to make.

3. Clarity and Accuracy of the Writing

- *Clarity.* Clarity is the most important virtue for writers in my classes. Clarity is not the same as simplicity. Taking into consideration the paper length and the students’ ability to support that argument with a clear structure and persuasive use of evidence, I will always encourage students to pursue the most sophisticated, nuanced argument possible. At the sentence level, clear writing requires making the right vocabulary choices, cleverly manipulating sentence structure, and using punctuation properly. At the paragraph level, clear writing requires making use of a consistent vocabulary to develop your thesis and structure.
- *Sentence-level accuracy.* The most common reasons students fail to fulfill this criterion are fragmented sentences, run-on sentences, incorrect punctuation, and poor word choice.

- *Style*. Students are encouraged to develop their own style when writing for my classes, including the use of irony, occasional informality, humor, complex vocabulary, and so forth. That said, the question “am I being clear?” should always be foremost in your considerations when writing and revising papers for my classes.
- *MLA Formatting and Citation*. Students are required to use MLA Formatting and Citation for all written work. Guidelines are available online.