

English 351

Course Objectives and Procedures

Fiction of the American Immigrant will introduce students to literature genres and authors who write and contribute to our literary tradition. In our study of these writings, we will use the fundamental tools of literary interpretation in the discussion, analysis, and evaluation of the literature. We will incorporate some principal interpretative theories: formalism, psychological, gender studies, reader-response, new historicism, and ecocriticism. Each of these theories will provide specific insights into literary texts that invite analysis from many different perspectives. We will also engage in thoughtful writing and dialogue to arrive at a richer understanding of the literary tradition of the American Immigrant.

□ Course Goals

- ❖ Apply BYU-Idaho Learning Model to prepare, teach one another, and ponder/prove.
- Understand and appreciate how literary elements work within a text.
- ❖ Explore critical theories that inform the ways experienced readers respond to literature.
- ❖ Apply literary elements and critical theories to personal interpretations of literature.

☐ Texts

Students frequently may choose between two books for the week's reading. The choices will be connected with the word "OR." I recommend you browse summaries online to determine which book interests you. Any book edition will be fine.

Whole Class Readings

Maria Mazziotti Gillan, and Jennifer Gillan, eds. *Growing Up Ethnic in America: Contemporary Fiction About Learning to Be American*. New York: Penguin, 1999. Print.

Individual Reading Choices

American Immigration

Abraham Cahan, Yekl **OR** The Imported Bridegroom OR

Tina de Rosa, Paper Fish

Nahid Rachlin, Foreigner

Asian American

Amy Tan, The Joy Luck Club

OF

Bharati Mukherjee, Jasmine

OF

Carlos Bulosan, American is in the Heart

Hispanic American

Julia Alvarez, How the Garcia Girls Lost Their Accents

OR

José Antonio Villarreal, Pocho

OR

Estela Trambley, Trini

Jewish American

Anzia Yezierska, The Bread Givers

OR

Isaac Bashivez Singer, Enemies, A Love Story

OR

Bernard Malamud, The Assistant

European American

Ole Rølvaag, Giants in the Earth

OR

Upton Sinclair, The Jungle

OR

Mario Puzo, The Fortunate Pilgrim

Caribbean American

Edwidge Danticat, Breath, Eyes, Memory

Paule Marshall, Brown Girl, Brownstones

☐ Organization of English 351

English 351 has the following major assignments:

Spori Literary Review Articles

Students will write three analytical insight articles for the mock class magazine *Spori Literary Review*. Each article will be 750-1000 words). The articles demonstrate critical analysis directed towards a non-academic audience. Each article is 100 points (300 points total).

These articles can be written with a partner. These articles will become a class magazine representing students' interactions with the literature.

Critical Literary Annotated Bibliography

Students will read scholarly criticism on any of the works we read for class. Students will write an annotated bibliography entry (150 words) on each article.

Students will combine five annotated bibliography entries three times a semester. These bibliographies can be written with a partner. (10 points for each entry—150 points total).

Literary Discussion Questions

For every class period, each student will generate from that day's readings a total of 5 discussion questions. These questions will be a combination of factual, interpretive, and evaluative questioning. These questions will start each class activity. Students will assemble these questions into a packet to submit at three times a semester (5 points for each day's questions).

LATE ASSIGNMENTS NOT ACCEPTED

☐ Grading and Evaluation

The teacher will evaluate all formal assignments and comment on what works well and offer suggestions for improvement. The teacher will assign a letter grade and record a number grade in the roll book. Most often the number grade follows the breakdown below

The teacher reserves the write to slightly alter the number points depending on the student's performance. For example, instead of recording a 92% for an A-, the teacher may record a 90%.

☐ Teacher Conferencing

Most student questions and concerns are handled in the classroom through class or individual discussion. Students may schedule an appointment with the teacher for more extended conferencing. Rarely will the teacher read an entire document during a conference but rather will assist the student in identifying the writing frustration and in developing options to solve the communication problems.

Students who wish to conference with the teacher about a graded paper must meet the following two conditions (there are no rewrite options to improve a graded assignment):

- 1. Wait 24 hours before making an appointment with the teacher.
- Come to the appointment with a list of suggestions to improve the paper. The teacher will discuss those options with the student.

☐ Attendance Requirements

The student has the responsibility to attend class and to be prepared for class. If the student misses class, the student should contact the teacher out of courtesy via office phone-mail or email **prior** to class.

This is a highly interactive course. The success of this course and your individual success depends on your regular presence and promptness, your thorough preparation for class, and your active participation within class. You may have **three class absences without a grade penalty.**

Please note: I make no distinction between "excused" and "unexcused" absence. You are responsible for saving your absence leave to accommodate unexpected illness or personal / family need.

Excessive absence will result in *deduction from final* average of 1 percentage point per hour of absence over the limit. If you miss more than four class periods, you will not be able to earn an A in the course. If you miss more than six class periods, the highest grade you can earn in the course is a C. If you miss eight or more classes, you will earn an F in the course.

At the end of the semester, if you have **perfect attendance**, you will have a **bonus of 1 percentage point added to your final average.**

☐ E-mail

Students must have access to BYU-Idaho e-mail. If students prefer other email servers, students should arrange with their carriers to forward their campus email directly to them.

☐ Academic Honesty

"BYU-Idaho students should seek to be totally honest in all their dealings. They should complete their own work and be evaluated for that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct."

This course will adhere to procedures for handling incidents of academic dishonesty found in the *BYU-Idaho Catalog*, 2010-2011, p. 68. See catalog for full discussion of Academic Dishonesty, pp. 68-69.

☐ Special Limitations

To accommodate students with special learning, physical, emotional, mental, social, or other limitations, the student must notify the teacher the first week of class. By law, BYU-Idaho is only required to assist those students who make these issues known during the first week.

□ Course Content

If students find an assigned reading offensive or objectionable for any reason, students have the option to choose the other reading.

☐ Caveat

The teacher reserves the right to make changes in course content and policy at any time during the semester.

FICTION OF THE AMERICAN IMMIGRANT ENGLISH 351:1 R. KELLER WINTER 2011

Jan 5 W Introduction to English 351

7 F E.L. Doctorow, "TheWriter in the Family," 3
Any Tan, "Rules of the Game," 18

Lesson 1

- 10 M Gary Soto, "Looking for Work," 32 Bebe Campbell, "The Best Deal in America," 39
- 12 W Nash Candelaria, "The Day the Cisco Kid Shot John Wayne," 45
- 14 F Darryl Pinckey, "The New Negro," 64 Tiffany Midge, "A Half-Breed's Dream Vacation," 68

Lesson 2

17 M Civil Rights Day (no class)

19 W Abraham Cahan, Yekl **OR** The Imported Bridegroom

OR

Tina de Rosa, Paper Fish

OR

Nahid Rachlin, Foreigner

21 F Abraham Cahan, Yekl **OR** The Imported Bridegroom

OR

Tina de Rosa, Paper Fish

OR

Nahid Rachlin, Foreigner

Lesson 3

- 24 M Kathryn Nocerino, "Ámericanism," 76Frank Chin, "Railroad Standard Time,"83
- 26 W Judith Ortiz Cofer, "American History,"
 93
 Louise Erdrich, "The Red Convertible,"
 103
- 28 F Toni Morrison, from *The Bluest Eye*, 115 Lynne Schwartz, "Killing the Bees," 122

Lesson 4

31 M Amy Tan, The Joy Luck Club

OR

Bharati Mukherjee, Jasmine

OR

Carlos Bulosan, American is in the Heart

Feb 2 W Amy Tan, The Joy Luck Club

OR

Bharati Mukherjee, Jasmine

OR

Carlos Bulosan, American is in the Heart

4 F Article 1 Draft Due

Amy Tan, The Joy Luck Club

OF

Bharati Mukherjee, Jasmine

OR

Carlos Bulosan, American is in the Heart

Lesson 5

7 M Article 1 Due

Mary Bucci Bush, "Drowning," 136 Liz Rosenberg, "Magic," 149

9 W Daniel Asa Rose, "The Cossacks of Connecticut," 156

Sandra Cisneros, "Mericans," 169

11 F Discussion Questions I Due

Gish Jen, "What Means Switch," 175 Laura Boss, "Myrna and Me," 197

Lesson 6

14 M Julia Alvarez, How the Garcia Girls Lost Their Accents

OR

José Antonio Villarreal, Pocho

OR

Estela Trambley, Trini

16 W Annotated Bibliography I Due

Julia Alvarez, How the Garcia Girls Lost Their Accents

OR

José Antonio Villarreal, Pocho

OR

Estela Trambley, Trini

18 F Julia Alvarez, How the Garcia Girls Lost Their Accents

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José Antonio Villarreal, Pocho

OR

Estela Trambley, Trini

Lesson 7

21 M President's Day (no class)

23 W Bruce Jacobs, "Dinner with Father," 200 Beena Kamlani, "Brandy Cake," 205

25 F Enid, Dame, "Drowning Kittens," 227 Diane Glancy, "Portrait of the Lone Survivor," 238

Lesson 8

28 M Anzia Yezierska, *The Bread Givers*

Isaac Bashivez Singer, Enemies, A Love Story

OR

Bernard Malamud, The Assistant

Mar 2 W Anzia Yezierska, *The Bread Givers*

OR

Isaac Bashivez Singer, *Enemies, A Love Story*

OR

Bernard Malamud, The Assistant

4 F Anzia Yezierska, *The Bread Givers*

OR

Isaac Bashivez Singer, *Enemies, A Love Story*

OR

Bernard Malamud, The Assistant

Lesson 9

7 M Annotated Bibliography 2 Due

Joseph Geha, "Holy Toledo," 242 Maria Mazziotti Gillan, "Carlton Fredericks and My Mother," 260

9 W Discussion Questions 2 Due

Afaa Michael Weaver, "Honey Boy,"

Sheman Alexie, "This is What It Means to Say Phoenix, Arizona," 287

11 F Article 2 Draft Due

Veronica Chambers, from *Mama's Girl*, 302

Diane di Prima, from *Recollections of My Life as a Woman*, 307

Lesson 10

14 M Article 2 Due

Ole Rølvaag, Giants in the Earth OR Upton Sinclair, The Jungle OR Mario Puzo, The Fortunate Pilgrim

16 W Ole Rølvaag, Giants in the Earth
OR
Upton Sinclair, The Jungle
OR
Mario Puzo, The Fortunate Pilgrim

18 F Ole Rølvaag, Giants in the Earth
OR
Upton Sinclair, The Jungle
OR
Mario Puzo, The Fortunate Pilgrim

Lesson 11

21 M Naomi Shihab Nye, "Red Velvet Dress," 312 Fred I. Gardaphé, "Grandpa's 'Chicaudies," 320

23 W Roshni Rustomji, "Thanksgiving in a Monsoonless Land," 326 Simon J. Ortiz, "To Change in a Good Way," 342

25 F Article 3 Draft Due Helena María Viramontes, "The Moths," 349 Sylvia A. Watanabe, "Talking to the Dead," 356

Lesson 12

28 M Annotated Bibliography 3 Due

Edwidge Danticat, Breath, Eyes, Memory OR

Paule Marshall, Brown Girl, Brownstones

30 W Article 3 Due

Edwidge Danticat, *Breath, Eyes, Memory* OR

Paule Marshall, Brown Girl, Brownstones

Apr 1 F Discussion Questions 3 Due

Edwidge Danticat, Breath, Eyes, Memory OR

Paule Marshall, Brown Girl, Brownstones

Week 13

4 M Personal Immigrant Stories Review for Final

6 W Personal Immigrant Stories Review for Final

8 F Final (2:00-3:308:45-10:15