This course explores 20\textsuperscript{th} and 21\textsuperscript{st} century U.S. ethnic literatures through the frames of U.S. empire and literary experimentation. In what ways did U.S. imperialism—chattel slavery, westward expansion, overseas war and colonization, economic and cultural neocolonialism—produce racialized subjects? How have African American, American Indian, Chicano/a, and Asian American writers engaged critically and creatively with such processes of racial subordination? What sorts of literary experiments have they invented and used to claim cultures and communities of survival, renewal, and transformation?

**Required books (available at OSU bookstore)**
- Jessica Hagedorn, *Dogeaters* (1990) [the novel NOT the play]
- Tomás Rivera, *... And the Earth Did Not Devour Him* (1971)

**Shorter texts* and materials on Carmen (*indicated by an asterisk)**
Note that all reading material is copyrighted and is strictly for educational use within this course only. (For full citations of individual works, see the “Bibliography of Shorter Texts.”) All handouts, assignments, quizzes, PowerPoints, etc. are also to be used solely for this course. Please do not reproduce, post, or distribute any of the materials in any other contexts. Be sure to bring a print or electronic copy of each reading to class on the day we discuss it.

**Technology in the classroom**
Please refrain from using cell phones, tablets, laptops, and any other electronic devices during class—with two exceptions: 1) for engaging with electronic versions of the readings, and 2) for taking notes in class. If I notice that you are using an electronic device for non-classroom purposes, I reserve the right to request that you put it away.

**Requirements**
Attendance and participation. Attendance is mandatory. Please make every effort to come to each class having read and reflected on the readings for the day. Our meetings will involve class discussion, and our goal will be to produce knowledge collaboratively in the classroom.
Absence policy. I will take attendance at each class. More than 3 unexcused absences will detrimentally affect your final grade. Each absence after the third will result in a 1/3 deduction from your final grade (i.e., B to B-; C+ to C).

Quizzes and in-class worksheets. Be prepared to encounter occasional short quizzes at the start of class periods. These are meant to ensure that you are keeping up with the reading and will also be used to jumpstart class discussion. Because we go over the answers immediately afterward, quizzes cannot be made up. You can—and should—complete and submit in-class worksheets, even if they are late.

Response papers. Over the course of the term, you are required to write four short 500-word response papers that explore a specific example or issue in one of the primary texts. To ensure some breadth and diversity of texts and topics, your papers must address each of the main racial groups that we’re discussing—that is, either Baldwin or Morrison, Momaday or Howe, Kingston or Hagedorn, Rivera or Castillo. You may use one or more of these papers as the basis for your formal papers (see below). For more information, see the “Response Papers and Presentation Guidelines” handout available on Carmen.

Presentation. One of the response papers will also be used as the basis for your in-class presentation. For this exercise, however, you are asked to pose a question about the text and then do some research to find the answer, or at least to explore the contours of the question. You will then present your question and findings in class. For more information, see the “Response Papers and Presentation Guidelines” handout available on Carmen.

Paper 1. The 5-page paper (1,500 words) will focus on close reading and will ask you to respond to a specific question given in advance.

Final project proposal. The 2-page proposal is an opportunity for you to start articulating some of your ideas for the final project. It should describe the topic you plan to discuss, the text(s) that you want to focus on, and a preliminary sense of your analytical approach to the topic and text(s).

Final project. The final project will allow you to examine in more detail a particular issue, theme, or question raised during the course. The topic and texts are of your choosing, but you may not write on the same text that you discussed in your first paper. If you choose to write a conventional essay, it should be 7-8 pages (2,100-2,400 words) in length. If you decide to pursue an alternative type of project, you must speak to me about it and have it approved before the proposal is due.

Note: I will provide more specific guidelines about the paper assignments as the due dates approach. Points will be deducted for each day a paper or assignment is submitted late.

Extra credit. You may receive extra credit for attending and writing a brief report about a campus event that revolves around ethnic studies issues. For more information, consult the “Extra Credit” document on Carmen.
Grade breakdown
Participation and in-class work: 15%
Paper 1: 20%
Response papers: 25%
Oral presentation: 5%
Final paper proposal: 5%
Final paper: 30%

Accessibility
Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone: 292-3307; VRS: 429-1334; email: ods@osu.edu; website: http://www.ods.ohio-state.edu/.

Academic misconduct and plagiarism
It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct, a copy of which can be found here: http://studentaffairs.osu.edu/resources/.

Class cancellation policy
In the unlikely event of class cancellation due to emergency, I will notify you via email and request that a note on department letterhead be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Syllabus changes
This syllabus is subject to change. Any alterations will be announced in class and on Carmen. It is your responsibility to keep abreast of any changes to the schedule.

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### Ethnic Studies, the Academy, the Sixties

**F 8/23**
*Selections from *Keywords for American Cultural Studies* (2007):
  - Shelley Streeby, “Empire” (2007)
  - Donald Pease, “Exceptionalism” (2007)

**W 8/28**

**F 8/30**
James Baldwin, *The Fire Next Time*
*James Baldwin, “Sonny’s Blues” (1957/1965)*

### Slavery, Genealogy, Immigration

**W 9/4**

**F 9/6**
Toni Morrison, *Beloved*

**W 9/11**
Toni Morrison, *Beloved*
*Toni Morrison, “The Site of Memory” (1987)*

**F 9/13**

**W 9/18**
N. Scott Momaday, *The Way to Rainy Mountain*
*N. Scott Momaday, “The Man Made of Words” (1970)*

**F 9/20**
*Erika Lee and Judy Yung, excerpts from* *Angel Island: Immigrant Gateway to America* (2010)
Screen *Carved in Silence* (1988) on your own:
*Complete “Exercise 6: Carved in Silence”*

**W 9/25**

**F 9/27**
Maxine Hong Kingston, *China Men*

**W 10/2**
Maxine Hong Kingston, *China Men*
*Maxine Hong Kingston, “No Name Woman” (1976)*

**F 10/4**
Tomás Rivera, *... And the Earth Did Not Devour Him* (1971)
W 10/9  Tomás Rivera, . . . And the Earth Did Not Devour Him  
*Juan Bruce-Novoa, “Tomás Rivera,” interview (1980)

F 10/11  **Paper 1 due**  
In-class screening *(to be determined)*

**EMPIRE, ALLEGORY, METAFIGION**


F 10/18  LeAnne Howe, *Miko Kings*

W 10/23  LeAnne Howe, *Miko Kings*  

F 10/25  In-class screening / catch-up day

W 10/30  Jessica Hagedorn, *Dogeaters* (1990)

F 11/1  Jessica Hagedorn, *Dogeaters*

W 11/6  Jessica Hagedorn, *Dogeaters*  
*Jessica Hagedorn, “The Exile Within/The Question of Identity”* (1994)


W 11/13  Ana Castillo, *So Far From God*

F 11/15  Ana Castillo, *So Far From God*  

W 11/20  Research *(readings to be determined)*  
Review

F 11/22  **Final project proposal due**

W 11/27  Thanksgiving break: no classes

F 11/29  Thanksgiving break: no classes

F 12/6  **Final project due by 9:45 a.m.**