Course Description

The birth of postcolonial theory has given rise to the study of race and ethnicity in literature. Since the Black Arts Movement of the 1960s, the American literary canon has been redefined and expanded to include underrepresented voices from U.S. multiethnic literatures. The readings selected for this course will help you gain a better understanding of these major critical issues: U.S. imperialism and diaspora/migration, ethnic identity, race, gender and sexuality, hybridity, borderlands, and transnationalism. Through comparative analysis that emphasizes the roles historically played by people of color in the development of an American culture, you will learn about the social, political, and economic interrelationships between cultures and worldviews. In this course, we will read selected texts written by Asian American, African American, Chicano, Latino, and Native American authors to critically examine the following major issues:

- Racial formation, racial politics, and paradigms of race
- Identity, history, politics and the problems of essentialist thinking
- National, racial, sexual, and gendered cultures
- Whiteness, racial purity, race as a socio-historical construct
- The relationship between legal studies and critical race theory
- Cultural nationalism, color blindness, differential racialization, Eurocentrism, double and multiple consciousness, etc.
- Internal colonialism, cultural domination and resistance, superexploitation, etc.

10 Required Textbooks

1) Wesley Brown & Amy Ling (eds), *Imagining America: Stories from the Promised Land*
2) Octavia E. Butler, *Kindred*  
   (African American / Fiction)
3) Ana Castillo, *So Far from God*  
   (Chicana / Fiction)
4) Judith Ortiz Cofer, *The Line of the Sun*  
   (Puerto Rican American / Fiction)
5) Bich Minh Nguyen, *Pioneer Girl*  
   (Vietnamese American / Fiction)
6) Himilce Novas, *Mangos, Bananas and Coconuts*  
   (Cuban American / Fiction)
7) George S. Schuyler, *Black No More*  
   (African American / Fiction)
8) Kathleen Tamagawa, *Holy Prayers in a Horse’s Ear*  
   (Japanese American / Memoir)
9) August Wilson, *Two Trains Running*  
   (African American / Drama)
10) Chay Yew, *Porcelain & A Language of Their Own*  
    (Chinese American / Drama)

Classroom policies

1. You are not allowed to read newspapers or class-unrelated materials while class is in session.
2. The use of cell phones, beepers, or other electronic devices is prohibited during class.
3. Any persistent talking or sleeping while the instructor or another student is speaking will result in (1) a warning and (2) then your dismissal from the classroom.
4. You are permitted to use laptops during class for note-taking and other class-related work only.
5. Behave in a courteous and respectful manner toward your instructor and your fellow students.

Attendance and Tardiness

1. Tardiness of between 5 and 10 minutes will be noted; each such tardiness after the first two will be counted as an unexcused absence; tardiness of 20 minutes or longer will be treated as an unexcused absence.
2. If you have to leave class early due to personal problems, inform me before class starts.
3. You are allowed TWO free absences. After your second unexcused absence, 20 points will be deducted for each additional absence. More than 5 unexcused absences will result in the failure of the course.
4. If you miss no class, I will add 10 bonus points to your course grade.
5. Make-up quizzes are for excused absences only.

E-mail correspondence

Use your UM e-mail account for electronic correspondence with the instructor. You may expect my response within 48 hours (except weekends and holidays). I expect you to use a professional tone in your correspondence with me. E-mails that have no greeting or express a disrespectful tone will not be answered.

Assignments (Specific instructions to be announced)

Undergraduate students:
- One close-reading essay (4 pages): due a week after your FIRST presentation
- One mid-term essay (7-8 pages)
- One major research paper (10-12 pages)
- TWO presentations: You will prepare 8 questions over the assigned readings. Then, in class, you will lead class discussion based on your prepared questions. Make enough copies of your questions for the whole class.
- Reading quizzes
- Two exams

Graduate Students:
- One close-reading essay (4 pages): due a week after your FIRST presentation
- One mid-term essay (10 pages)
- One major research paper (15-17 pages)
- THREE presentations: You will prepare 8 questions over the assigned readings. Then, in class, you will lead class discussion based on your prepared questions. Make enough copies of your questions for the whole class.
- Reading quizzes
- Two exams
Grades

Grades will be assigned as percentage scores (0-1000) throughout the term. Ultimately, your final grade will be converted to the university’s letter grade system using this scale:

- A (931 & above)
- A- (900-930)
- B+ (870-899)
- B (840-860)
- B- (800-830)
- C+ (770-799)
- C (740-760)
- C- (700-730)
- D (650-699)
- F (640 or below)

Undergraduate students

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<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Reading quizzes</td>
<td>150</td>
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<tr>
<td>One close-reading assignment</td>
<td>100</td>
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<tr>
<td>Two presentations</td>
<td>100 (50 points/each)</td>
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<tr>
<td>Mid-term essay</td>
<td>200</td>
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<tr>
<td>Major research paper</td>
<td>250</td>
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<tr>
<td>Two exams</td>
<td>200 (100 points/each)</td>
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**TOTAL: 1,000 points**

Graduate students

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**TOTAL: 1,000 points**

Policies on written assignments and in-class tests

1. Late papers will be penalized with a 10% deduction for each day after the due date, including weekend days. If extenuating circumstances prevent you from turning in a paper on time, please talk to me BEFORE the paper is due. I am not likely to make allowances after the deadline has come and gone.
2. All papers are to be typed in 12-point font, Times New Roman, double-spaced. Follow the MLA guidelines for formatting, citations, and documentations.
3. For each formal essay, you must enter my corrections and turn in the revised version. Failing to do this will result in a zero on the assignment.
4. Do not ask me to proofread your essays electronically (via email). If you need help with your papers, please schedule an appointment, or just come during my office hours.
5. Under no circumstance will I offer make-up tests/exams.
Grade Appeals

If you wish to appeal a grade, you should first consult with me. You will have 5 days, from the time the grade is assigned/posted, to set up an appointment with me to discuss the grade. After 5 days, all grades are final.

Accommodations

Students with disabilities will receive reasonable accommodations for coursework. To request accommodation, please contact me as soon as possible in the semester. I will work with you and Disability Services in the accommodation process. For more information, visit the Disability Services website at http://www.umt.edu/dss/ or call 406.243.2243 (Voice/Text).

Academic Integrity

Refer to http://life.umt.edu/VPSA/Student_Conduct.php for information about academic misconduct. If you are found guilty of academic misconduct, legal action will be taken. It is your responsibility as a student to understand the Student Conduct Code described in the link above.

Reading Schedule (subject to change)

The symbol ■ indicates the readings from Imagining America.

Week 1: Aug. 31-Sept. 6
Tues: Introduction & Syllabus
Thurs: “The Whipping” + “The English Lesson” + “The German Refugee” ■ VICTORIA (1)

Week 2: Sept. 7-13
Tues: “They Won’t Crack It Open” + “A Wife’s Story” + Silver Pavements, Golden Roofs” ■ SUSAN (1)
Thurs: Yew’s Porcelain ■ SUSAN (1)

Week 3: Sept. 14-20
Tues: Schuyler’s Black No More (pp. 1-75) CRISTIN (1)
Thurs: Schuyler’s Black No More (pp. 76-end) KELLY (1)

Week 4: Sept. 21-27
Tues: Castillo’s So Far from God (pp. 1-129) JASEN (1)
Thurs: “Children at Sea” + “His Grace” + Japanese Hamlet ■ ELIZABETH (1)

Week 5: Sept. 28-Oct. 4
Tues: Castillo’s So Far from God (pp. 130-end) BRITANNI (1)
Thurs: “Seventeen Syllables” + Near the End of the World” + “Don’t Explain” ■ KRISTOPHER (1)
**Week 6: Oct. 5-11**
Tues: Nguyen’s *Pioneer Girl* (pp. 1-150) CAYLA (1)
Thurs: “The Loudest Voice” + “The Man to Send Rain Clouds” + “El Patron” KELLY (2)

**Week 7: Oct. 12-18**
Tues: Nguyen’s *Pioneer Girl* (pp. 151-end) SUSAN (2)
Thurs: *Catch-up day / Mid-term essay due* (5:00 PM, my office)

**Week 8: Oct. 19-25**
Tues: Novas’s *Mangos, Bananas and Coconuts* (pp. 1-81) ELIZABETH (2)
Thurs: Novas’s *Mangos, Bananas and Coconuts* (pp. 82-end) CORINA (2)

**Week 9: Oct. 26-Nov. 1**
Tues: Mid-term exam (covering the readings taught from Weeks 1 through 7)
Thurs: : “Thank God for the Jews” + “Barbie-Q” + “How to Date a Brown Girl…” SUSAN (3)

**Week 10: Nov. 2-8**
Tues: Butler’s *Kindred* (pp. 1-131) BRITANNI (2)
Thurs: Butler’s *Kindred* (pp. 131-end) KELLY (3)

**Week 11: Nov. 9-15**
Tues: Cofer’s *The Line of the Sun* (pp. 1-156) VICTORIA (2)
Thurs: “Borders” + Elethia” + “Visitors, 1965” JASEN (2)

**Week 12: Nov. 16-22**
Tues: Cofer’s *The Line of the Sun* (pp. 157-end) CAYLA (2)
Thurs: Wilson’s *Two Trains Running* KRISTOPHER (2)

**Week 13: Nov. 23-29**
Tues: Yew’s *A Language of Their Own* + *Major research paper due* CRISTIN (2)
Thurs: *Thanksgiving / No class*

**Week 14: Nov. 30-Dec. 6**
Tues: Tamagawa’s *Holy Prayers in a Horse’s Ear* (pp. 1-84) BRITANNI (3)
Thurs: “The Disappearance” + “To Da-duh, In Memoriam” + “A Drug Called Tradition”

**Week 15: Dec. 7-13**
Tues: Tamagawa’s *Holy Prayers in a Horse’s Ear* (pp. 85-end) KRISTOPHER (3)
Thurs: Review & Conclusion

**Final exam: TBA** (covering the readings taught from Weeks 8 through 15)