

**San José State University**  
**Department of English and Comparative Literature**  
**ENGL 169, Ethnicity in American Literature, Spring 2018**

*Until the lions have the letters, history will forever glorify the hunter.*

- African Proverb

**Course and Contact Information**

<b>Instructor:</b>	Dr. Jen Johnson
<b>Office Location:</b>	FOB 216
<b>Telephone:</b>	
<b>Email:</b>	Jennifer.k.johnson@sjsu.edu
<b>Office Hours:</b>	Tuesday: 2pm-3pm Thursday: 2pm-5pm
<b>Class Days/Time:</b>	Tuesday and Thursday, 12pm-1:15pm
<b>Classroom:</b>	SH 435
<b>Prerequisites:</b>	WST, Core GE, Upper Division Standing, completion of (or co-registration in) 100W
<b>GE/SJSU Studies Category:</b>	Area S, “Self, Society, and Equality in the U.S.”

**Faculty Web Page and MYSJSU Messaging**

*Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](#) at <http://my.sjsu.edu>.*

**Catalog Description\***

Study of race and ethnicity in the literary arts of North America. Selected works of authors from such groups as African Americans, European Americans, Asian Americans, Chicanos, Latinos and American Indians. GE Area: S Prerequisite: Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), completion of Core General Education and upper division standing are prerequisites to all SJSU studies courses. Completion of, or co-registration in, 100W is strongly recommended.

\*This description was written far previous to the preferred nomenclature adopted by various racial and ethnic groups.

**Further Description**

Designed in compliance with the “General Education Guidelines for English 169: Ethnicity in American Literature” approved by the SJSU Board of General Studies, this course fulfills SJSU Studies requirements Area S and concentrates on the study of ethnicity as represented and constructed in American literature in relation to the formation of the concept of self, the place of self in society, and issues of equality and structured inequality in the United States. It addresses issues of race, culture, history, politics, economics, etc., that arise as contexts relevant to the study of literature by and/or about Americans (including immigrants and migrants) with Indigenous, African, European, Latinx/Chicanx and Asian backgrounds. Substantial reading and writing assignments, collaborative projects, library research, tests, written exams, and other relevant activities used to help students gain knowledge and understanding of the ethnic contexts of American culture and the literature it has produced; to acquire skills of reading, explicating, discussing, analyzing, interpreting, debating and writing about texts pertaining to ethnicity in American literature; and to develop an appreciation for the significance of diversity in American culture. This course will not only focus on the difficult subjects of racism and the

formation of racial and ethnic identity in the United States for a full semester but will contain themes related to religion, sexuality, gender identity, and other highly charged issues. Some texts may offer alternative or even antagonistic value systems to your own.

## **GE Learning Outcomes (GELO)**

SJSU Studies Area S Student Learning Objectives (SLO)/GE Learning Outcomes (GELO)

The GE writing requirement will be met in this class by means of multiple written assignments with an aggregate work count of 5000 + words (one page that is double-spaced with 12pt font and 1-inch margins is roughly 250 words), as follows:

1. Online Discussion Posts = 750-1500 Words
2. Areas of Interest Paper = 250-500 Words
3. Speculative Fiction Short Story =1250 Words
4. Final Critical Research Project =2500+ words

The GE Learning Outcomes that are fulfilled by the course and the class activities and assignments linked to those outcomes are described below:

**GELO/SLO 1: Students will be able to describe how identities (i.e., religious, gender, ethnic, racial, class, sexual orientation, disability and or age) are shaped by cultural, historical and societal influences within the context of equality/inequality.**

This SLO will be met as students read and study a variety of literary representations of the self from different historical periods (mainly, the texts assigned) and examine their cultural and social context. Student success in achieving this goal will be assessed by means of classroom and online discussion participation, research papers, and presentations.

**GELO/SLO 2: Students will be able to describe historical, social, political, and economic processes producing diversity, equality, and structured inequalities in the U.S.**

This SLO will be met as students conduct research, give presentations, and engage in discussion on these processes when studying and writing about these texts in their assignments. Student success in achieving this goal will be assessed by means of classroom and online discussion participation, research papers, and presentations.

**GELO/SLO 3: Students will be able to describe social movements, events, and historical moments that have contributed to greater equality and social justice in the U.S.**

This SLO will be met through lecture material and as students conduct research, give presentations, and engage in discussion about these movements and events when they study and write about these texts in their assignments. Student success in achieving this goal will be assessed by means of classroom and online discussion participation, research papers, and presentations.

**GELO/SLO 4: Students will be able to recognize and appreciate interactions between people from different cultural, racial and ethnic groups within the U.S.**

This SLO will be met as students conduct research, give presentations, and engage in discussion on these interactions when they study and write about these texts in their assignments. Student success in achieving this goal will be assessed by means of classroom and online discussion participation, research papers, and presentations.

## **Course Learning Outcomes (CLO)**

Consistent with the goals of courses approved for Advanced GE in Area S, “English 169: Ethnicity in American Literature” focuses on literary expressions of ethnic American authors in order to:

1. Help students appreciate literature as a form of human expression and understand how that expression has developed over time in different cultures;

2. Increase students' understanding of how diverse cultural traditions have informed, shaped, and influenced American history, society, and politics as a whole, and how ethnic cultures in general both develop distinctive features and dynamically interact with one another;
3. Introduce and appreciate how social movements for justice and equality have contributed to U.S. society.

### **English Department Student Learning Objectives as they are evoked in the English 169**

1. Read closely in a variety of forms, styles, structures, and modes, and articulate the value of close reading in the study of Ethnicity in American literature.
2. Show familiarity with major literary works, genres, and critical approaches to ethnic American literature, gaining an awareness of the range of cultural experiences and productions that make up American ethnic literary and cultural history, focusing on the self-representations of ethnic authors/groups.
3. Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.
4. Develop and carry out New Media research projects, and locate, evaluate, organize, and incorporate information effectively as a team.
5. Articulate the relations among culture, history, and texts, strengthening their abilities to engage ethnic American literary text and to analyze both its form and content as well as its social and historical contexts

### **Required Texts/Readings**

#### **Textbook (available online and through the SJSU bookstore)**

*Takaki, R. (2008) A different mirror: A history of multicultural America (revised edition).* Back Bay Books: New York, NY. ISBN: 978-0-316-02236-1

#### **Other Texts**

*Additional texts will be determined within the course and can be found on Canvas.*

#### **Other technology requirements / equipment / material**

Please download the Adobe Creative Suite and bring a computer/tablet to class. SJSU students can check out laptops for free at the Instructional Resource Center.

**Library Liaison:** Toby Matouch, [Toby.Matouch@sjsu.edu](mailto:Toby.Matouch@sjsu.edu), Phone: 408-808-2096.

### **Course Requirements and Assignments**

Coursework includes reading assignments (see schedule below); interest paper; online discussion posts; New Media Group Presentation; an Ethnic Studies-Based Speculative Fiction Short Story; and a Final Paper/Project (which must include research).

### **University's Credit Hour Requirement**

The University expectation is that for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction, preparation/studying, and course related activities.

### **Course Assignments & Determination of Grades**

#### **1<sup>st</sup> Assignment: Due Tuesday 1/30, 12pm (100 points) = 10%**

Each of you will have your own personal area of interest for the work you do in our class, but we will commit to focus on the general theme of the study of ethnicity as represented and constructed in American literature in relation to the formation of the concept of self, the place of self in society, and issues of equality and structured inequality in the United

States. Before we finalize the syllabus, we need to know your areas of interests to make sure our process and textual selections will work for each of you.

Write a 1-2 page paper that answer this three-part question: When you think about the way identities (i.e., religious, gender, ethnic, racial, class, sexual orientation, abilities, and or age) are represented and constructed in American literature (including digital media like film), what is (1) one thing you want to fully understand (a complex problem you see that troubles you), (2) one thing you want to acknowledge/highlight about one or more groups (along the lines of race, ethnicity, class, faith, gender, abilities) that is not emphasized (or critiqued) enough in the study of American literature, and (3) any ideas you have on how your insights for question #2 might help us address question #1 with respect to the selection of texts for this course. Please be as specific as possible and include at least one personal story that explains or answers one or more of your answers. Feel free to add a list of the texts you think we should add to the syllabus, and any adjustments to the course assignments.

### **Participation (100 points) = 10%**

Participation is mandatory. Missing more than two class discussions will result in a lower participation grade. If you are missing class for a medical reason, please provide documentation from your doctor. Every class session will usually include one or more of the following elements: active listening, reading, writing, speaking & sharing, group work, and assorted creative in-class assignments. Your participation grade will depend on how actively you engage in all of these activities during every class session. "Active engagement" means that you are trying to the best of your ability to fully participate, even if you are not 100% comfortable. The assessment of your participation grade will include your full participation in various individual and group work we do in class (such as in-class writing and discussions).

### **Weekly Posts (200 points) = 20%**

On Canvas, make TEN posts over the course of the semester. Each post is worth 20 points. Post a complementary text on a Thursday by 11am that relates to the chapters under discussion in *A Different Mirror* or the other assigned text for that week. Introduce your text by writing a description (~50-100 words), that explains to your colleagues and me why you selected that particular text. This text can be a poem, song, YouTube clip, social media hashtag, blog post, cartoon, journal article, speech, letter, audio recording, photo gallery, mural, performance, etc). Extra credit is available to scholars who read/view/listen to one of their colleague's posts and textual references AND respond (~50-100 words) within one week of the post.

At the top of each post, identify which of the following GLOS to which you are attending. (You must address each GLO at least twice over the course of ten posts; some posts may be a combo of a couple of GLOS):

- **Describe how identities (i.e., religious, gender, ethnic, racial, class, sexual orientation, disability and or age) are shaped by cultural, historical and societal influences within the context of equality/inequality.**
- **Describe historical, social, political, and economic processes producing diversity, equality, and structured inequalities in the U.S.**
- **Describe social movements, events, and historical moments that have contributed to greater equality and social justice in the U.S.**
- **Recognize and appreciate interactions between people from different cultural, racial and ethnic groups within the U.S.**

### **Speculative Fiction Short Story (1,250 words worth 200 points) = 20%**

Using the texts by Derrick Bell, Saidiya Hartman, and Nas as your inspiration for form, and research from Takaki and current events for additional content, write a speculative/Afrofuturistic Futuristic fictional short story. Your writing can be purely fictional or it can be creative non-fiction (based on your real-life experience). These must provide an opportunity for us to think more deeply about one or more of the following:

- **Historical, social, political, and economic processes producing diversity, equality, and structured inequalities in the U.S.**
  - o For example, reimagine what would happen if history had been different. What might our future look like today or tomorrow?
- **Social movements, events, and historical moments that have contributed to greater equality and social justice in the U.S.**

- For example, imagine a new social movement that contributes to greater equality and social justice in the U.S.

Papers will be graded according to the course grading policy. This assignment aligns with the GE Writing Requirements; GELO/SLO 2 & 3; CLO 1 & 2, and English Department course goals 1, 2, 3, & 5.

### **1 Group New Media Presentation (200 points) = 20%**

Group New Media Presentation: During the first weeks of class, you will sign up in a small group (3-4 persons max) and complete a 20-30-minute group presentation using New Media. For the first 10-15 minutes of the project, you must:

- creatively pose an argument about the text by engaging with one of the course texts, themes, characters, locations, movements, histories, etc., and incorporate specific evidence from the text to support your arguments and ideas
- supply us with additional background information that will enhance our reading of the text
- briefly discuss the relevant biographical information about the author

For the remaining 10-15 minutes, you must:

- facilitate discussion and/or activities to engage the class. You may provide discussion questions, but you are encouraged to be creative in devising ways to get students involved (games, small group work, etc.).

You will present this material using a form of New Media, such as a webpage, blog, Prezi, digital film or photography; or a social networking page (Twitter, Facebook, Instagram, YouTube, etc). Please be as creative as you like in your use of New Media. You will present your project to the class using effective oral presentation skills. You will be required to complete a written self-assessment to accompany your project, as well an MLA formatted bibliography in both digital and paper form. We will discuss this further in

class and look at examples of successful projects. You will be graded on:

1. Clarity: your point of view or objective must be clear.
2. Relevance: you must make a relevant contribution to class material/discussions.
3. Thoughtfulness: you must demonstrate a serious engagement with the material.
4. Evidence Incorporation/Research: you must incorporate thoughtful evidence from internal and external sources
5. Effective & Creative Use of New Media technology: your technology should function on the day of the presentation and should reflect creativity and thoughtfulness.
6. Class Involvement: you must plan activities or discussions that engage the class.
7. Source Citations/Works Cited: you must appropriately cite all your internal (use page numbers for quotes from course texts) and outside sources. Somewhere on your presentation materials present a properly formatted (MLA style) works cited page, and provide a paper copy for me.
8. Presentation method: your presentation to the class should be engaging and well-rehearsed.
9. Equal participation by all group members: your presentation method should demonstrate an equal division of labor and participation between all group members.
10. Self-assessment: on the day of the presentation each group member must submit to me a typed (hard copy) assessment that contains the following: summary of your contributions to the project, including an estimate of how many hours you spent working on the project; a summary of what the other members contributed to the project, including your estimate of how many hours each member devoted to the group; your own assessment of the strengths and weaknesses of the project; the letter grade you think you've earned. Your self-assessments are confidential between you and me.

Each area of assessment is worth 20 points; the project is worth 200 points total and 20% of your final grade. The grading rubric for New Media Presentations is attached. This assignment aligns with GELO/SLO 1, 2, 3, 4 & 5; CLO 1, 2, & 3; and English Department course goals 1, 4, & 5.

### **Final Examination or Evaluation**

#### **1 Final Paper/Project (2,500 words worth 200 points) = 20%**

Your final exam for this course will be a literary analysis and/or research paper of aprx. 2,500 words. All papers/projects must be grounded in a central research question or avenue of critical inquiry. All work must be original. You are not required to submit paper/project topics to me in advance, but I highly recommend that you discuss your plans and ideas with me beforehand during office hours or via email. You have several options for completing the final paper:

1. Conduct a literary analysis comparing/contrasting a theme, a critical term, or a literary device (such a voice, point of view, style & organization, characterization, etc) across 2 of the course texts. Your literary analysis should

focus on close reading passages and commenting on aspects of style and form and linking your analysis of language back to the larger themes and theories that relate to our study of multi-ethnic American literature. If you wish to include more than 2 texts, you should consult with me beforehand.

2. Conduct a hybrid paper that combines literary close reading from one or more of the course texts with external research on one of course's socio-historical key ideas (such as racial formation, outsider racialization, immigration theories, U.S. immigration law, nativism, assimilation, migration, segregation, formation of ethnic enclaves, racial profiling, intersectionality, the history of a specific community or event, etc). You may choose to discuss how a text(s) represents your socio-historical topic, including why kinds of techniques the author(s) use(s) to intervene in these discussions.
3. Produce an alternative/creative project: I am open to alternative idea for projects that include creative work, as long as the project is concretely grounded in a central research question or critical concern and is executed with thoughtfulness and substance. You must discuss any alternative or creative projects with me before you begin.

**Late paper policy:** Keeping in mind the many emergencies and unforeseen events that can occur in the average SJSU student's life, I have a very generous extension policy. As long as you give me the request in writing—print or email—(complete with a new deadline) before the paper's due date, most requests for an extension will be granted. If the original deadline is passed by a student who has not received an extension or an extended deadline has been passed, 10% of the total points possible will be taken off for lateness up to one week, **NO PAPER WILL BE ACCEPTED ONCE AN ORIGINAL OR EXTENDED DEADLINE HAS PASSED BY MORE THAN A WEEK.** Extended or late papers will be graded AFTER on-time student work. Note that doing the reading and being able and willing to respond to the comments and questions of both the professor and your fellow students on a daily basis, is a course requirement.

### **Departmental Grading Policy**

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the official SJSU Catalog. Grades issued must represent a full range of student performance: A=excellent; B=above average; C=average; D=below average; F=failure.

In written assignments for English 169, this scale is based on the following criteria:

A [90-92=A-, 93-96=A, 97-100=A+] = Excellent: The "A" essay is articulate and well developed with fluid transitions and a clear and persuasive use of evidence, which is drawn from the literary text itself, lecture materials (when appropriate), and research materials. An "A" essay contains a fresh insight which teaches the reader something new about the subject matter.

B [80-82=B-, 83-86=B, 87-89=B+] Above average: The "B" essay demonstrates a good understanding of its subject, a clear and persuasive use of evidence, a certain level of ease of expression, and solid organization. However, it usually lacks the level of originality and creativity that characterizes the insight found in an "A" essay.

C [70-72=C-, 73-76=C, 77-79=C+] = Average: The "C" essay makes a good attempt at all the assignment's requirements. It has a reasonable understanding of its subject matter but its ideas are frequently simplistic or over-generalized. The writing style is also more bland and repetitive than the style shown by "A" and "B" essays and it often contains flaws in grammar, punctuation, spelling and/or word choice. It may also use textual evidence out of context.

D [60-62=D-, 63-66=D, 67-69=D+] = Below average: The "D" essay is poorly organized and generally unclear. It has inappropriate or inadequate examples, is noticeably superficial or simplistic, and/or contains some serious mechanical and grammatical problems. A "D" essay may also reveal some misunderstanding of the assignment requirements.

F = Failure: An "F" essay has not addressed the requirements of the assignment and is unacceptable work in terms of both form and content.

## **Grading Information for GE**

Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), and completion of Core General Education are prerequisite to all SJSU Studies courses. Completion of, or co-registration in, 100W is strongly recommended. A minimum aggregate GPA of 2.0 in GE Areas R, S, & V shall be required of all students.

## **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## ENGL 169 / Ethnicity in American Literature, Spring 2018, Course Schedule

*The schedule is subject to change with fair notice. Changes will be announced on Canvas.*

### Course Schedule

Week	Date	Topics, Mentor Text, Assignments, Deadlines	Suggested Textual Pairings/Special Events
1			
1	1/25	Activity: Logistics: GoogleDocs Class Notes; Textual Selections; Word Wall; About Me  Texts: Syllabus	
2	1/30	DUE: 1. 1-2 page paper about your interests 2. Textual Pairing Suggestions  <b>Texts:</b> <b>Takaki:</b> Table of Contents plus pp.1-20 (A Different Mirror: The Making of Multicultural America) and pp. 441-445 (Author’s Note: Epistemology and Epiphany)  <b>Canvas:</b> Toni Morrison excerpt: <i>Playing in the Dark: Whiteness in the Literary Imagination</i> . (44 pages)	
2	2/1	<b>Texts:</b> Finish thoughts on Morrison and finalize textual pairings	
3	2/6	<b>Texts:</b> <b>Takaki</b> pp. 23-48 (Before Columbus & The “Tempest” in the Wilderness: A Tale of Two Frontiers)  <b>Takaki</b> pp. 49-71 (The Hidden Origins of Slavery)	
3	2/8	<b>Texts:</b>  <b>Canvas:</b> Saidiya Hartman “Venus in Two Acts” (14 pages)  <b>YouTube:</b> Nas “If I Ruled the World”  <a href="#">YouTube: Sun Ra &amp; Afrofuturism</a>	<b>Natalie Baszile</b>  7pm MLK Library 225/229  Natalie Baszile will be reading from her Southern debut novel <i>Queen Sugar</i> , which has been adapted for television by writer/director Ava DuVernay and co-produced by Oprah Winfrey for the OWN network
4	2/13	<b>Texts:</b> (Canvas) Derrick Bell Space Traders	
4	2/15	<b>Texts:</b>	Sherman Alexi short stories

Week	Date	Topics, Mentor Text, Assignments, Deadlines	Suggested Textual Pairings/Special Events
		<b>Takaki</b> pp. 75-97 (The Rise of the Cotton Kingdom & Toward “the Stony” Mountains”: From Removal to Reservation”)	
5	2/20	<b>Texts: Takaki</b> pp. 98-130 (“No More Peck o’ Corn”: Slavery and Its Discontents)	TBD
5	2/22	<b>DUE:</b> Group 1 Presentation  <b>Texts: Takaki</b> pp. 131-154 (Fleeing “the Tyrant’s Heel”: “Exiles from Ireland”)	TBD
6	2/27	<b>Texts: Takaki</b> pp. 155-176 (“Foreigners in Their Native Land”: The War Against Mexico)	<b>Gloria Anzaldúa:</b> <i>Borderlands/La Frontera</i>
6	3/1	<b>DUE:</b> Group 2 Presentation	<b>Gloria Anzaldúa:</b> <i>Borderlands/La Frontera</i>
7	3/6	Texts: Takaki pp. 177-205 (Searching for Gold Mountain: Strangers from a Different Shore)	
7	3/8	NO CLASS – Visit: <b>Movimiento de Arte y Cultura Latino Americana</b> RESEARCH/WORKSHOP DAY	
8	3/13	<b>DUE: Speculative Fiction Short Story</b>  <b>Texts: Takaki</b> pp. 209-231 (The End of the Frontier: The Emergence of an American Empire & The “Indian Question”: From Reservation to Reorganization)	Louise Erdrich <i>Tracks</i>
8	3/15	<b>DUE:</b> Group 3 Presentation	Louise Erdrich <i>Tracks</i>  <b>Monday, March 19<sup>th</sup> – Last Day to Apply for Graduation for Early Registration</b>
9	3/20	Texts: Takaki pp. 232-261 (Pacific Crossings: From Japan to the Land of “Money Trees”)	
9	3/22	<b>DUE:</b> Group 4 Presentation  Texts: Takaki pp. 262-291 (The Exodus from Russia: Pushed by Pogroms)	
10	3/27	NO CLASS – SPRING BREAK	
10	3/29	NO CLASS – SPRING BREAK	
11	4/3	Texts: Takaki pp. 292-310 (El Norte: Up from Mexico)	
11	4/5	<b>DUE:</b> Group 5 Presentation	
12	4/10	Texts: Takaki pp. 311-335 (To “The Land of Hope”: Blacks in the Urban North)	
12	4/12	AERA	

Week	Date	Topics, Mentor Text, Assignments, Deadlines	Suggested Textual Pairings/Special Events
13	4/17	Texts: Takaki pp. 339-382 (The Problem of the Color Lines & World War II: American Dilemmas) AERA	<i>Farewell to Manzanar</i> by Jeanne Wakatsuki Houston and James D. Houston  <i>Selected poems</i>
13	4/19	<b>DUE:</b> Group 6 Presentation	
14	4/24	Texts: Takaki pp. 383-404 (Out of the War: Clamors for Change)	<i>Young Lords Reader</i>  <i>Autobiography of Malcolm X</i> MLK Vietnam Speech  "Truth" by Tuan Ngoc Dang in <i>Through the Eyes of the Judged: Autobiographical Sketches by Incarcerated Young Men</i>
14	4/26	<b>DUE:</b> Group 7 Presentation	
	4/28	<b>2<sup>nd</sup> Annual Education for Liberation Conference</b> Saturday, 4/28, 12pm-7pm Student Union Theatre and conference rooms	
15	5/1	Texts: Chang, <i>Can't Stop Won't Stop</i> (On Canvas)	<i>The Anthology of Rap</i>
15	5/3	<b>DUE:</b> Group 8 Presentation	<i>The Anthology of Rap</i>
16	5/8	Texts: Takaki pp. 405-433 (Again, The "Tempest-Tost") & Takaki pp. 434-439 ("We Will All Be Minorities")	<i>Between the World and Me</i> by Ta-Nehisi Coates Or <i>Americanah</i> by Chimamanda Ngozi Adichie
16	5/10		<i>Americanah</i> by Chimamanda Ngozi Adichie
Final Exam	5/17	<b>DUE: Final Projects</b>  ROOM: SH 438 TIME: 9:45AM-12:00PM	

## Online Discussion Posts Rubric

Qualities evaluated: basic grasp of core concepts, thoughtfulness, specificity, evidence incorporation and connection of evidence to larger concepts/ideas, creativity & sophistication, clarity of language.

0: No response or response is clearly off-topic.

1-2: Student makes some response that mentions some information relevant to the course; not thoughtful; no specific evidence used.

3-4: Response is not thoughtful or not specific enough; student doesn't demonstrate an adequate command of core concepts; language use impedes comprehension.

5-6: Response is somewhat thoughtful; some specific examples are mentioned but not thoroughly contextualized or explained; language use impedes comprehension.

7: Response shows average/acceptable level of thoughtfulness, but no creativity or sophistication; response demonstrates average/acceptable level of evidence incorporation but may not be specific enough or relate the evidence back to larger concepts, or may be missing some evidence; some language use impedes comprehension.

8: Response shows an above average level of thoughtfulness, but still lacks some creativity or sophistication; concepts may not be fully explained or more specificity is needed; more examples are needed, or examples are used but not fully connected back to larger ideas/concepts; language use impedes some comprehension.

9-10: Response is mature, thoughtful, and creative. Student uses plenty of specific examples as evidence that relate back to larger ideas and concepts. Response demonstrates a sophisticated command and understanding of the material.

## New Media Project Evaluation Form

Names:

On a scale from 1-10, how well does the project meet the following requirements:

1. Clarity:

2. Relevance:

3. Thoughtfulness:

4. Creativity:

5. Presentation method:

6. Evidence incorporation:

7. Effective use of New Media:

8. Equal participation by all group members:

9. Written self-assessment by all group members:

10. Works Cited:

TOTAL (100 points possible):

9-10: excellent; exceeds expectations

8: very good; somewhat exceeds expectations

7: satisfactory; meets expectations

5-6: less than satisfactory; somewhat meets expectations

2-4: poor; doesn't meet all expectations

0-1: missing; incomplete

Comments:

## Possible Textual Pairings

### Native American Literature

- *Yellow Woman and Beauty of the Spirit: Essays on Native American Life Today* by Leslie Marmon Silko
- *Four Souls* by Louise Erdrich
- *Tracks* by Louise Erdrich
- “The Rise from the Muckleshoot Rez” by Floyd Gonzalez in *Through the Eyes of the Judged: Autobiographical Sketches by Incarcerated Young Men*
- Ben Peters in *Through the Eyes of the Judged: Autobiographical Sketches by Incarcerated Young Men*
- Sherman Alexie Short Stories: “This is What It Means to Say Phoenix, AZ;” “Imagining the Reservation”
- *An Indigenous People’s History of the United States* by Roxanne Dunbar-Ortiz

### African American Literature

- *The Autobiography of Malcolm X*
- *The Souls of Black Folk* by W.E.B. Du Bois
- *Kindred* by Octavia Butler
- *Parable of Talents* by Octavia Butler
- *The Bluest Eye* by Toni Morrison
- *Their Eyes Were Watching God* Zora Neale Hurston
- *Between the World and Me* by Ta-Nehisi Coates
- *Queen Sugar* – Natalie Baszille
- *Americanah* by Chimamanda Ngozi Adichie

### Chicanx/Latinx Authors & Texts

- Junot Díaz (he has a lot)
- *Harvest of Empire: A History of Latinos in America* by Juan Gonzalez
- *Teatro Chicana: A Collective Memoir and Selected Plays*

### Indian/Muslim

- *The Muslim Next Door: The Qur’an, the Media, and that Veil Thing* by Sumbul Ali-Karamali

### Jewish/South African

- Steven Michael Menter in *Through the Eyes of the Judged: Autobiographical Sketches by Incarcerated Young Men*

### Palestinian American

*Orientalism* by Edward Said

### Vietnamese American

- *The Sympathizer* by Viet Thanh Nguyen
- “Truth” by Tuan Ngoc Dang in *Through the Eyes of the Judged: Autobiographical Sketches by Incarcerated Young Men*

### Chinese American

- *American Born Chinese* by Gene Luen Yang

### Japanese American

- *Farewell to Manzanar* by Jeanne Wakatsuki Houston and James D. Houston