Instructor N.S. 'Ilaheva Tua'one  
**English 2700-070: Diversity in American Literature**  
**May 8-12, 2017, 8am-5pm**

**Course Description:**

While many American literature courses focus on canonical American texts, such as Emerson, Thoreau, Hawthorne, and Melville, this course will focus on the many voices that make America the diverse choir that such a land and history creates. We will look at a variety of texts, diverse in both content and form, demonstrating the variety of texts produced by Americans. We will cover a large swath of time, from Puritanism to Postmodernism, exploring texts written by women, Native Americans, African Americans, Spanish Americans, Asian Americans and other culturally, socially, and ethnically diverse voices.

In order to do this sort of evaluation effectively, we must attend to formal elements, thematic contents, historical meaningfulness, philosophical contributions, and cultural identities. As a 2700-level English course, it will also require you to develop your skills in literary analysis, including close reading and argumentation. Students should plan to engage productively and regularly in class discussions, and demonstrate knowledge and mastery of materials via online assignments, two short papers, and a final essay.

This course fulfills the Diversity credit, which aims to “to critically explore the society and culture in the United States—its norms, laws, public policies, cultural practices, and discourses—in the context of the rich and varied cultural diversity that has shaped it. All students in courses fulfilling this requirement will grapple with theoretical approaches to discrimination, privilege, and social justice. Race, ethnicity, sex, gender, socioeconomic status, age, religion, ability status, or sexual orientation will be the crux of these classes. Students will also critically reflect on their own identities and relationships with institutions that maintain and/or challenge the status quo. The goal of this requirement is to extend cross-cultural understanding, to interrogate current and historical narratives of equality, justice, progress, and freedom, to open possibilities for meaningful communication across social boundaries, and to allow students to consider ethical and social decisions from multiple perspectives” (Diversity Requirement). This course also fulfills the Humanities Exploration credit, which aims to foster interpretative, analytic, and creative skills to help students contribute to the university and community.

**Course Objectives:**

- To use the generic qualifications of American literature to question the American Literature canon.
- To identify major movements across American history and the literature that these eras produced.
- To develop critical reading and writing skills.
Attendance: Because this is a weeklong course daily attendance is mandatory, no exceptions. There will be a fair amount of reading in the course, some pre-reading, and post-writing, but the majority of reading will take place in class in reading groups and as a whole class. Most of the writing will be completed at home.

Breaks: The class runs all day long, so we will have two fifteen-minute breaks at 10:00 am and 3:00 pm, and one hour-long lunch break at noon.

During this week-long semester you will complete a few major assignments designed to complement each other intellectually and conceptually. These assignments are:

Participation: 10%
You are expected to participate in class on a regular basis. This portion of your grade is holistic, meaning that you must appear to be an engaged member of class throughout the course. You can demonstrate engagement to the instructor by asking relevant questions and productively commenting on any given day’s topics/readings. Absences, distracting behavior including texting and social networking, and other forms of disengagement will lead to a reduction in this aspect of your course grade.

Reading: In order to complete all the reading, the class will be split into four groups, and each group will be in charge of reading one-quarter of the day’s reading, (so no one person will be required to read all of the readings). There will be REQUIRED PREREADING FOR THE COURSE, available on CANVAS.

Assignments and Quizzes: 30%
You will be required to write and post an online daily response to the reading, for a total of five responses, the first response will be due BEFORE the first class. The responses will be 50-100 words each, and should reflect critical engagement with the reading, an analysis of the text, not summation. These responses will be available for the entire class to read and will be discussed in class.

Two Critical Response Essays: 30%
You will draft and compose two short essays (2-3 pages) in which you will produce a critical response or close reading of one short reading selection. For example, you may respond to one short story, one chapter from a novel, one act from a play, or two poems. Moreover, you will not use any outside sources for the assignment, with the possible exception of a dictionary. Completion of the assignment involves the selected text, a dictionary, and you. The objective is to hone your skills of literary analysis and interpretation.

Final Paper: 30%
Your final paper will be due two weeks (I believe) after the course is completed. Roughly 6-8 pages, your final paper will reflect your acquisition of knowledge throughout this intense week. I will be providing a generalized final essay question at the end of the course.
**Grade Breakdown:**
- Class Participation: 10%
- Assignments and Quizzes: 30%
- Essays: 30%
- Final: 30%

**Course Materials:**
- *Woman Warrior*, Maxine Hong Kingston (Available to purchase [Online](#))
- *All other reading selections will be provided online or as a .pdf through Canvas*

**Calendar:**

The following selections represent required reading, NOT including all the readings that will be covered in class—that syllabus will be posted online.

*The first group of readings (For Monday) will be REQUIRED PRE-READING and MUST BE COMPLETED BEFORE THE FIRST DAY OF CLASS. A response to this reading will also be due before the first class. The readings and the responses will both be on Canvas.*

**Monday, May 8: Pre-Revolutionary America—Revolution**

**READ BEFORE FIRST DAY OF CLASS**

Native American Oral Narratives
- The Origin of Stories (Seneca) (^30)

New Spain
- Sor Juana Inés de la Cruz “In Reply to a Gentleman from Peru, Who Sent Her Clay Vessels While Suggesting She Would Better Be a Man”

New France
- Samuel de Champlain *The Voyages to the Great River St. Lawrence*, “An Encounter with the Iroquois”

Virginia
- Thomas Hariot *A Briefe and True Report of the New Found Land of Virginia*. “Of the Nature and Manners of the People” s

**LUNCH BREAK**

New England
- Ann Bradstreet “Upon the Burning of Our House July 10th, 1666”
  “On My Dear Grandchild Simon Bradstreet, Who Died on 16 November, 1669, being but a Month, and One Day Old”

Early Slave Narratives
- Olaudah Equiano *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavas Vassa, the African, Written by Himself.*
  Chapter 1-3, 7 & 10
Tuesday, May 9: Revolutionary War--Civil War
Native America
William Apess “An Indian’s Looking-Glass for the White Man”
Spanish America
Mariano Guadalupe Vallejo “An Account of the Gold Rush”
Revisioning New England
Margaret Fuller “Women in the Nineteenth Century”

LUNCH BREAK

Conflicts in Antebellum America
Elizabeth Cady Stanton “Declaration of Sentiments”

Abolition
Frederick Douglass Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself (Free Online)

Wednesday, May 10: Civil War--WW1

Critical Visions of Postbellum America
Zitkala-Sa (Sioux) The School Days of An Indian Girl

Nation, Region, and Borders
African American Folktales “When Brer Deer and Brer Terrapin Runned a Race” & “The Signifying Monkey”

LUNCHBREAK
Emergence of American Poetic Voices
Emily Dickinson “Wild Nights—Wild Nights,” “There’s a Certain Slant of Light,” “I’m Nobody!”

Development in Women’s Writing
Kate Chopin “Désirée’s Baby”

Thursday, May 11: WW1--Civil Rights Era

Toward the Modern Age
James Weldon Johnson Autobiography of An Ex-Colored Man Ch. X

Alienation and Literary Experimentation
Djuna Barnes “Smoke”

LUNCHBREAK
Harlem Renaissance
Zora Neale Hurston “Sweat”

Issues and Visions in Modern America
Carved in the Walls: Poetry by Early Chinese Immigrants

Friday, May 12: Civil Rights Era--Now

Coldwar and Its Discontents
James Baldwin “Sonny’s Blues”

New Communities, New Identities, New Energies
Adrienne Rich “Diving into the Wreck” & “From a Survivor”

LUNCHBREAK

Postmodernity and Difference
Audre Lorde “The Master’s Tools Will Never Dismantle the Master’s House”
Gloria Anzaldúa “Entering into the Serpent”

Novel Time
Maxine Hong Kingston, *Woman Warrior: Memoirs of A Girlhood Among Ghosts*