

III. Statement of Course Need

- A. A multidisciplinary course, *Ethnic Writers in America* fosters critical inquiry into questions and challenges of cardinal importance in an increasingly more diverse United States. The course focuses on writers whose approaches and concerns are shaped by their struggles to represent central aspects of their ethnic traditions and experiences. At the same time, students learn how these writers have engendered shifts in the ways in which identity is defined and represented in American literature and popular culture. It is a course that, under varying titles, is often included in the curriculum of college English departments. Both the focus and the course content of *Ethnic Writers in America* reflect the college's commitment to diversity and its efforts to infuse multicultural perspectives into the classroom for the purpose of preparing our students for more thoughtful and effective participation in the global community.
- B. This course does not have a Lab component.
- C. This course generally transfers as a Humanities/English Literature general education course.

IV. Place of Course in College Curriculum

- A. Free Elective
- B. This course serves as a General Education course in Humanities or English Literature. It can also satisfy the Global and Cultural Awareness requirement.
- C. This course meets a Category C elective requirement in the English AA degree.
- D. To see course transferability: a) for New Jersey schools, go to the NJ Transfer website, www.njtransfer.org; b) for all other colleges and universities, go to the individual websites.

V. Outline of Course Content

- A. What/Who is an “Ethnic Writer”?
- B. Ethnography and Autoethnography
- C. The Responses of Ethnic Writers to Ethnic/Racial Stereotypes
- D. The Contributions of Ethnic Writers to American Literature and Culture
- E. “Translating” Experiences into a New Culture or Different Language(s)
- F. Ethnicity in Relation to Race, Class, Gender, and Nationality
- G. Immigrant Experiences of Becoming American—Or Not
- H. Bridging Cultures as Individuals/Families/Communities
- I. Locating American Ethnic Writers Culturally and Historically
- J. Assimilation versus Cultural Heritage and Memory
- K. “Old” versus “New” Immigrant and Ethnic Writers
- L. Multicultural Perspectives on American National Myths and Narratives
- M. Representations of Oppression and of Strategies for Social Change
- N. Migration and the Literary/Cultural Imagination

VI. A. Course Learning Outcomes:

At the completion of the course, students will be able to:

1. Analyze literary texts produced by American ethnic writers within their historical and social contexts, both orally and in writing (GE 1, 6, 7, 8, *)
2. Use textual evidence to support logical and persuasive claims in writing (GE 1, 6, *)
3. Assess and utilize scholarly secondary materials to analyze primary texts (GE 6, *)
4. Demonstrate how responses of ethnic American writers to historical events and social structures are influenced by their time, culture, and perspective (GE 7,*)
5. Identify the ethical implications of various texts produced by American ethnic writers.

(*Embedded critical thinking)

B. Assessment Instruments

1. research papers
2. demonstrations
3. essays
4. journals
5. response papers
6. discussion questions
7. exams

VII. Grade Determinants

- A. essays and/or response papers that communicate effectively in standard English, with attention to grammar and mechanics
- B. projects
- C. exams
- D. presentations
- E. discussion questions
- F. reading quizzes
- G. class participation
- H. journals

This course may include the following modes of teaching:

- A. lecture/discussion

- B. small-group work
- C. guest speakers
- D. student oral presentations
- E. student collaboration
- F. independent study

VIII. Texts and Materials

Samples of specific texts:

- A. Abu-Jaber, Diana. *Arabian Jazz*
- B. Alexie, Sherman. *Reservation Blues*
- C. Antin, Mary. *The Promised Land*
- D. Brodtkin, Karen. *How the Jews Became White Folks and What That Says about Race in America*
- E. Cahan, Abraham. *The Rise of David Levinsky*
- F. Farrell, James T. *Young Lonigan*
- G. García, Cristina. *Dreaming in Cuban*
- H. Hong Kingston, Maxine. *Tripmaster Monkey: His Fake Book*
- I. Hwang, David Henry. *M. Butterfly*
- J. Kadohata, Cynthia. *The Floating World*
- K. Jen, Gish. *Mona in the Promised Land*
- L. Lahiri, Jhumpa. *Interpreter of Maladies*
- M. Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House."
- N. Marshall, Paule. *Brown Girl, Brownstones*
- O. Momoday, N. Scott. *House Made of Dawn*
- P. Mukherjee, Bharati. *Jasmine*
- Q. Ng, Fae Myenne. *Bone*
- R. Rodriguez, Richard. *Hunger for Memory*
- S. Roth, Henry. *Call It Sleep*
- T. Santiago, Esmeralda. *When I Was Puerto Rican*
- U. Singer, Isaac Bashevis. *Enemies, A Love Story*
- V. Sollers, Werner. *Beyond Ethnicity: Consent and Descent in American Culture*
- W. Thomas, Piri. *Down These Mean Streets*
- X. Wright, Richard. *Black Boy*
- Y. Yeziarska, Anzia. *Bread Givers*
- Z. Zitkala-Sa. *American Indian Stories*

(Please Note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC Bookstore is the sole resource for the most up-to-date information about textbooks.)

IX. Resources

Students will need to use library databases and other library resources for critical research assignments if the individual instructor chooses to assign a research project.

X. Honors Options

There is no Honors Option for this course