

Race, Geography, and Literary Landscapes
LTEN 178/ETHN 168
M/W/F 10:00-10:50am, York 4080A
Spring 2017

Professor Kathryn Walkiewicz
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Office Hours: M 12:00-1:00pm, W 1:00-2:00pm, and by appointment

COURSE OBJECTIVES AND DESCRIPTION

This course traces constructions of race and place in American culture and literature. Reading a number of late 20th- and early 21st-century novels, short stories, and poems that take up questions of space and identity, we will think through notions of home, community, migration, and diaspora. In what ways are certain spaces racialized? How might the literary serve as a site of alternative (potentially emancipatory) mappings? In addition, students will complete a number of short writing assignments throughout the quarter that invite them to delve deeper into analysis of these questions and the course content.

REQUIRED TEXTS

Junot Díaz. *The Brief, Wondrous Life of Oscar Wao*. New York: Riverhead, 2008.
LeAnne Howe. *Shell Shaker*. San Francisco: Aunt Lute, 2001.
Monique Truong. *Bitter in the Mouth*. New York: Random House, 2010
Jesmyn Ward. *Salvage the Bones*. New York: Bloomsbury, 2011.

***Additional readings available on TritonEd (TED) & required for the course at:
<https://triton.ed.ucsd.edu/>

TED reading should be printed off and brought with you to class, so they are easily accessible during our discussion. I also ask that you purchase hard copies of the texts because it can be difficult to navigate ebooks during discussion. However, if this is an issue for you please come see me. We can discuss the possibility of additional arrangements.

GRADES AND ASSIGNMENTS

Course Requirements

Take-Home Essay	35%
Short Assignments	40%
Class Presentation	5%
Participation/In-Class Activities	20%

Grades are calculated as follows:

90-100 = A (96-100=A, 90-93=A-)

80-89 = B (87-89=B+, 83-86=B, 80-82=B-)

70-79 = C (77-79=C+, 73-76=C, 70-72=C-)
60-69 = D (67-69=D+, 63-66=D, 60-62=D-)
59 and Lower = F

Essays and Presentations

You will be required to write **four** shorter assignments, **one** take-home essay, and occasional mini-homework and in-class writing assignments during the quarter. In addition, everyone will complete one class presentation. Prompts will be posted well in advance on TED and will outline the requirements and parameters of these assignments. We will also discuss the expectations for each assignment in detail during class time.

Submitting Assignments

All assignments must be turned in at the beginning of class on the day they are due. In addition, work will not be accepted late except for extreme situations—which you and I will have discussed at some point prior to class on the day the assignment is due. I will consider emergencies on a case-by-case basis, but I do not promise to make exceptions.

Unless otherwise noted, all submitted assignments should be typed in 12-point Times New Roman font, MLA style, stapled, double-spaced, and include 1” or 1.25” margins. If the assignment fails to fulfill all of these criteria, I will not accept the assignment until it manages to do so.

PARTICIPATION AND ATTENDANCE

You are expected to participate regularly in this class—this is not a course grounded in lecture. This means coming to class on time and ready to discuss the reading in an engaged way. I will take attendance in this course and I will note students’ participation in class discussions and smaller group activities, and grade accordingly. I will determine participation grades by tallying the number of classes attended (and attended on time) and level of participation in discussion.

Missing class for any reason will hurt your participation grade (this includes both showing up late and leaving before I dismiss class). In-class activities and assignments are due at the start of class on the day they are due. These cannot be made up. Each class you miss after **three** absences (unless there is a documented illness/emergency that you have discussed with me) will result in the loss of a letter grade for the quarter. For example, a third absence would bring your overall grade in the course from an A- to a B+.

Classroom Etiquette

Sharing ideas is an essential part of any literature course—and can sometimes be a bit scary—so it is critical that the classroom be an environment in which we all feel comfortable offering up our own unique perspectives and view points. In order to ensure this, disrespect or harassment of any kind will not be tolerated for any reason. In addition, I ask that you not videotape or audio tape our class at any time without my permission.

I ask that you turn off your cell phones, portable music devices (ipods, etc.), or any other electronic devices before entering class. The use of any of these will not be tolerated, unless an exception has been discussed with me prior to the start of class. If you must take an important call during class time, please exit the room discretely to do so. Please be respectful of class time and of your

classmates. In class discussions, we may disagree about many things, but these disagreements must not become personal attacks. Let us begin with the assumption that everyone is doing the best that he or she can (see also UCSD Principles of Community: <https://ucsd.edu/about/principles.html>).

INDIVIDUAL NEEDS

UCSD will make every practical effort to ensure that no person is denied educational access because of a disability. Any student who is differently-abled and may require assistance or accommodations, please speak with me and contact the Office for Students with Disabilities at 858-534-4382 or osd@ucsd.edu.

ACADEMIC HONESTY

The UCSD Policy on Integrity of Scholarship states: “Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind. Instructors, for their part, will exercise care in planning and supervising academic work, so that honest effort will be upheld.” For additional information on the policy, see: <http://senate.ucsd.edu/Operating-Procedures/Senate-Manual/Appendices/2>

Plagiarism includes purchasing papers online, using ideas or words from an online source, representing work from another as yours by altering it in some way, and concealing (with intention or not) the true sources of ideas. Plagiarism is a serious case of academic misconduct and may result in the failure of the course. If you have any questions or concerns about your essay and assignments before you submit them for a grade, I urge you to make an appointment with me.

WRITING RESOURCES

I encourage all students to use writing resources on campus. The Writing + Critical Expression Hub, part of the Teaching + Learning Commons, is available seven days a week. For more information: <http://commons.ucsd.edu/students/writing/index.html>. OASIS Language and Writing program is also a great resource. For more information: <https://students.ucsd.edu/sponsor/oasis/language-writing/index.html>.

EMAIL CORRESPONDENCE

If you have questions or concerns about the course whose answers cannot be found in the syllabus, prompts, or other class materials, I am always available via email. I will try to respond to your emails quickly and promptly (within approximately 24 hours during the week and about 48 hours during the weekend. I consider the weekend to be from 5:00pm on Friday to 9:00am on Monday morning). However, do not assume I will be able to reply instantly to email questions.

Finally, please do not hesitate to visit me during office hours. If for some reason I have to reschedule my office hours, I will email the class. Otherwise I will always be there on Mondays and Wednesdays happy to discuss the course, our readings, your writing. If those times do not work for you, simply email me and we can try to find a different time that works for both of us. Don't be shy—reach out if you have questions.

SCHEDULE

April

Week 1: Introduction to the Course

- M 4/3 Introduction to the Course
W 4/5 Massey, "A Global Sense of Place" AND Ahmed, "Home and Away"
F 4/7 Soja, "On the Production of Unjust Geographies" AND Anzaldúa, "La conciencia de la mestiza/Towards a New Consciousness"
*Optional Reading: Rich, "Notes towards a Politics of Location"

Week 2: Howe

- M 4/10 *Shell Shaker* Ch. 1-3
W 4/12 *Shell Shaker* Ch. 4
F 4/14 *Shell Shaker* Ch. 5-6

Week 3: Howe Cont.

- M 4/17 **Short Assignment #1 Due** AND *Shell Shaker* Ch. 7-Ch. 10
W 4/19 *Shell Shaker* Ch. 11-the end
F 4/21 Howe, "Evidence of Red" AND "Tribalography: The Power of Native Stories"

Week 4: Díaz

- M 4/24 *Oscar Wao*, Preface-Ch. 1
W 4/26 *Oscar Wao*, Ch. 2
F 4/28 *Oscar Wao*, Ch. 3 (long reading day)

May

Week 5: Díaz Cont.

- M 5/1 *Oscar Wao*, Ch. 4-5
W 5/3 *Oscar Wao*, Ch. 6
F 5/5 *Oscar Wao*, Ch. 7-end AND Hanna "Reassembling the Fragments"

Week 6: Truong

- M 5/8 **Short Assignment #2 Due** AND *Bitter in the Mouth* Ch. 1-5
W 5/10 *Bitter in the Mouth*, Ch. 6-9
F 5/12 *Bitter in the Mouth*, Ch. 10-12

Week 7: Truong Cont.

- M 5/15 *Bitter in the Mouth*, Ch. 13-16
W 5/17 *Bitter in the Mouth*, Ch. 17-19
F 5/19 *Bitter in the Mouth*, Ch. 20-end
*Optional Reading: Introduction to *Asian Americans in Dixie*

Week 8:

M 5/22 **Short Assignment #3 Due** AND *Salvage the Bones*, “The First Day”-“The Third Day”

W 5/24 *Salvage the Bones*, “The Fourth Day”- “The Fifth Day”

F 5/26 *Salvage the Bones* “The Sixth Day”-“The Seventh Day”

Week 9: Ward

M 5/29 NO CLASS—MEMORIAL DAY

W 5/31 *Salvage the Bones* “The Eighth Day”-“The Tenth Day”

F 6/2 *Salvage the Bones* “The Eleventh Day”-End AND Ward “Coming Home to Mississippi”

June

Week 10: Ward Cont.

M 6/5 **Short Assignment #4 Due** AND Viramontes “The Cariboo Café”

W 6/7 Excerpts from *iBan This!*

F 6/9 Course Wrap-Up

***** Final Exams Due (emailed) Monday, June 12th No Later Than 5:00pm*****