

Race, Geography, and Literary Landscapes
LTEN 178/ETHN 168
T/Th 5:00-6:20 pm,
Fall 2020

Professor Kathryn Walkiewicz
Office: Literature Building #432
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Office Hours: T/Th 2:00-3:00pm and by appointment
<https://ucsd.zoom.us/j/93007725857?pwd=ZUE4THJVOU0YIR3U2VHVJTJGZ0M3Zz09>
Meeting ID: 930 0772 5857
Password: 270761

LAND ACKNOWLEDGEMENT

“The UC San Diego community holds great respect for the land and the original people of the area where our campus is located. The university was built on the un-ceded territory of the Kumeyaay Nation. Today, the Kumeyaay people continue to maintain their political sovereignty and cultural traditions as vital members of the San Diego community. We acknowledge their tremendous contributions to our region and thank them for their stewardship.”

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 (E-Books Accepted)

Thi Bui, *The Best We Could Do: An Illustrated Memoir*
Louise Erdrich, *The Round House*
Rivers Solomon, *An Unkindness of Ghosts*
Helena Maria Viramontes, *The Moths and Other Stories*

- Additional required readings available on CANVAS at: <https://canvas.ucsd.edu/courses>
- If you have any problems purchasing copies of the books for the course, please let me know and we can try to find additional arrangements.

GRADES AND ASSIGNMENTS

[Course Requirements](#)

Final Project	30%
Short Writing Assignments (2 total)	20%
Discussion Posts (8 total)	25%
Participation/In-Class Activities	20%
Class Presentation	5%

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 **two** shorter assignments, **eight** discussion posts (including comments to classmates), **one** final project, and in-class writing assignments during the quarter. In addition, everyone will complete **one** class presentation. Prompts will be posted well in advance on CANVAS 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 to CANVAS by 11:59pm on the day they are due, unless otherwise noted in the prompt. 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.

ONLINE FORMAT

This class will always meet online during class time once a week on Thursdays, except for the first day of class (which is a Thursday) and Week 10 when we have a guest lecture. For Tuesdays, I will post a mini lecture and class materials for you that will help us engage our readings for the week. By 5:00pm every Thursday all students will be expected to upload a discussion post and comment on two classmates’ posts. This hybrid approach to our online class is an attempt to find a balance between flexibility and group interaction, so we can work to the goals of an upper-division literature course while engaging with each online (improving our critical thinking and analysis, our academic writing, working on our close-reading skills, and better understanding the relationship between literature, placemaking, identity, and culture).

To Clarify the Schedule:

- Tuesdays: (except Weeks 9 and 10): Watch lecture and posted materials (I’ll post these by Monday morning every week, but often sooner). Upload discussion post, responding to prompt. Respond to 2 classmate posts by Thursday at 5:00pm.

- Thursdays: Meet via Zoom from 5:00-6:20. Student presentations at the start of class. Discussion for the rest of the class time. We will also take breaks halfway through.

PARTICIPATION AND ATTENDANCE

You are expected to participate regularly in this class. 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 and breakout groups.

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. ***If attending Thursdays' classes synchronously proves challenging, please let me know ASAP and we will make alternate arrangements for you***

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 viewpoints. Please be respectful of class time and of your classmates. This means you are not online, texting, or doing other things during our synchronous class time together. I will be sure to build in breaks on those Zoom sessions. 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>). 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.

→Please see the Zoom FAQ Sheet for more information about online class etiquette

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. I would like to add that if you have any particular needs that are especially relevant to an online course (learning-based, where you are living and learning this quarter, or whatever the issue), please do not hesitate to reach out to me.

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 Tuesdays and Thursdays 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

*** Readings are listed for the days you should be prepared to discuss them in class.

*** Sync=classes that meet on Zoom. Async=classes that do not.

October

Th 10/1 (async) Intro to the class

Week 1:

T 10/6 (async) Massey, “A Global Sense of Place” (CANVAS)
Ahmed, “Home and Away” (CANVAS)
Optional: Rich, “Notes towards a Politics of Location”

Th 10/8 (sync) GUEST LECTURE: Dr. Renee Hudson (Chapman University)
Soja, “On the Production of Unjust Geographies” (CANVAS)
Anzaldúa, “La conciencia de la mestiza/Towards a New Consciousness”
excerpt (CANVAS)

Week 2:

T 10/13 (async) **Short Assignment #1 Due**
Viramontes, “The Moths”, “Growing”, “The Broken Web”
Optional: Yarbo-Bejarano Intro to *The Moths and Other Stories*

Th 10/15 (sync) Viramontes, “The Cariboo Café” and “Neighbors”

Week 3:

T 10/20 (async) Erdrich, *The Round House* (Ch. 1-3)
Optional: Deer, “Beyond Prosecution” (CANVAS)

➤ W 10/21 Samiya Bashir poetry reading at 5:00pm (details on CANVAS)

Th 10/22 (sync) Erdrich, *The Round House* (Ch. 4-5)

Week 4:

T 10/27 (async) Erdrich, *The Round House* (Ch. 6-7)

Th 10/29 (sync) Erdrich, *The Round House* (Ch. 8-9)

November

Week 5:

T 11/3 (async) Erdrich, *The Round House* (Ch. 10-end)
HEAVY READING DAY

Th 11/5 (sync) Solomon, *An Unkindness of Ghosts* (Ch 1-3)

Week 6:

T 11/10 (async) Solomon, *An Unkindness of Ghosts* (Ch 4-11)

Th 11/12 (sync) Solomon, *An Unkindness of Ghosts* (Ch 12-22)

Week 7:

T 11/17 (async) Solomon, *An Unkindness of Ghosts* (Ch 17-24)

➤ W 11/18 Aamer Hussein fiction/poetry reading at 5:00pm (details on CANVAS)

Th 11/19 (sync) Solomon, *An Unkindness of Ghosts* (Ch 25-end)

Week 8:

T 11/24 (async) Bui, *The Best We Could Do*, Ch 1-2
Optional: McCloud, Ch 1 and Ch 3 from *Understanding Comics*

Th 11/26 Fall Break **NO CLASS**

December

Week 9:

T 12/1 (sync) GUEST LECTURE: Rebecca Chhay (UCLA graduate student)
Bui, *The Best We Could Do*, Ch 3-end

Th 12/3 (sync) Continue discussing *The Best We Could Do*

Week 10:

T 12/8 (sync) Share final projects (1/2 the class attends)

➤ W 12/9 Randa Jarrar non/fiction reading at 5:00pm (details on CANVAS)

Th 12/10 (sync) Share final projects (1/2 the class attends)

*** Final Projects Due Friday, December 18th (via CANVAS) by 11:59pm***
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