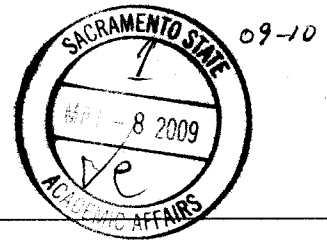




SACRAMENTO  
STATE

# Course Change Proposal Form A



<b>Academic Group (College):</b> <b>Arts and Letters</b>	<b>Academic Organization (Department):</b> <b>English</b>	<b>Date:</b> <b>4/14/2009</b>
<b>Type of Course Proposal:</b> New ___ Change <u>X</u> Deletion ___	<b>Department Chair:</b> <b>Sheree Meyer</b>	<b>Submitted by:</b> <b>Hellen Lee-Keller</b> leekeller@csus.edu
<b>Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No <u>X</u></b>	<b>For Catalog Copy: Yes <u>X</u> No ___</b> <b>CCE (Extension): Yes ___ No ___</b>	<b>Semester Effective:</b> <b>Fall <u>X</u> Spring ___ , 2010</b>

<b>This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):</b>	
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**Change from:**

<b>Subject Area (prefix) &amp; Catalog Nbr (course no.):</b> <b>180Z ENGL</b>	<b>Title:</b> <b>VARIETIES OF ETHNIC EXPERIENCE</b>	<b>Units:</b> <b>3</b>
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**Change to:**

<b>Subject Area (prefix) &amp; Catalog Nbr (course no.):</b> <b>180Z ENGL</b>	<b>Title:</b> <b>TOPICS IN MULTI-ETHNIC LITERATURES</b>	<b>Units:</b> <b>3</b>
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**JUSTIFICATION:**

This proposal is to modify the current undergraduate course "Varieties of Ethnic Experience" to "Topics in Multi-Ethnic Literatures" to more accurately reflect the purpose and content of the existing course. This proposed course change will also bring the course up to date with current disciplinary developments.

This proposal does three things:

**1. Change the title of the course to update and to more accurately reflect the content and purpose of the course, as it has changed direction from its original inception and proposal in 1995.**

In 1995, this course was designed to "transmit a knowledge and appreciation of the cultures that constitute the so-called 'American melting pot'—or 'salad bowl'—through their literature." While it served its original purpose with a set syllabus for many years, the original proposer/instructor has left the department some time ago. Since then, this course has been taught by several faculty members—some retired, some current—and the content and purpose of the course has changed. Rather than teaching this course as a quasi-Ethnic Studies course with an emphasis on literary representations, this course has become one that reflects the recent and current scholarly trends that address multi-ethnic literatures as a distinct field, not one that is ancillary to Ethnic Studies. For example, the field of multi-ethnic literatures has its own organizations and annual conferences (The Society for the Study of Multi-Ethnic Literatures of the United States/ The Society for the Study of Multi-Ethnic Literatures of the World) and a peer-reviewed quarterly journal (MELUS).

**2) This course is no longer designed to be US-focused and thus will allow faculty working on multi-ethnic literatures in British and World literatures to also teach to their strengths and interest.**

This course will continue to focus on multi-ethnic literatures, but rather than using literature to develop an appreciation of cultures, the course will explore and teach students about the intersections and differences in multiple ethnic literary traditions by:

- Using a comparative model that is specific to the field of Multi-Ethnic Literatures by focusing on at least two different literary traditions as separate but related to one another;
- Redirecting from a coverage model to an in-depth study model by bringing texts from multiple ethnic literary histories together to focus on varying ethnic perspectives on a single issue, topic, historical

moment; or focus on particular literary histories in comparison.

- Varying the topics of the course when taught by different professors to reflect and engage with individual faculty interest and training.
- Offering topics that prepare undergraduates for graduate level courses, when there is no specific course that would adequately prepare students for graduate-level study otherwise.

The course will always deal with some aspect of American, British, or World literatures that brings into dialogue at least two ethnic literatures; however, the exact topic of the course may change from semester to semester or among faculty members. For example, one instantiation of the course might be centered on representations of Japanese-American Internment during WWII and bring together a collection literary and historical texts written from the perspectives of Japanese Americans to form a dialogue with texts written by Korean Americans, African Americans, Japanese Canadians, and Jewish Americans (Please see Appendix A "Internment."). Another version of that class might focus on a mode/style of writing, such as Postmodernism, that bring together Anglophone World literatures that raise issues of multi-ethnicity within the texts or are multi-ethnic writers working in a specific mode/style. Another course may focus on Sentimental and Sensational fiction, which reached their heights during the mid- and late-nineteenth century and which still has its lingering influences on literature well into our current moment.

Faculty members focusing on American, British or World literatures would be able to provide content for the course that meets the course objectives of examining ethnic literatures comparatively. Other iterations of this course could be an investigation of a particular period (e.g. U.S. Civil War, the Interwar Period in Europe, Caribbean Revolution and Emancipation, Student Revolutions and May 1968, etc.), a single genre (e.g., poetry, drama, novel, essays, etc.), or a unique literary feature or structure (e.g. Magical Realism, Coming-of-Age novels, Memoirs, Regionalism, Immigration Narratives, Slavery/Captivity narratives, etc).

### 3. The course is designed be repeated for credit when different period or topic is studied.

Since each iteration of this course may differ significantly, being able to retake the course will allow students to benefit from learning about multi-ethnic literatures in different contexts. Thus, while the general course description and learning goals will be the same, the specific ways in which those goals are met, in terms of materials and methods, may change significantly from semester to semester depending upon the specific topic.

**NEW COURSE DESCRIPTION:** (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/umannual/AcadAff/FSC00060.htm> - Guidelines for Catalog Course Description

Comparative analysis of two or more ethnic literary and cultural production\$ with an emphasis on relationships among history, politics, and culture in American, British, or World literatures. May be repeated for credit as topics vary.

**Note:**

**Prerequisite:**

**Enforced at Registration:** Yes \_\_\_ No X

**Corequisite:**

**Enforced at Registration:** Yes \_\_\_ No X

**CAN (California Articulation Number):**

**Graded:** Letter X Credit/No Credit \_\_\_

**Instructor Approval Required?** Yes \_\_\_ No X

**Course Classification** (e.g., lecture, lab, seminar, discussion):  
Lecture/Discussion

**Title for CMS** (not more than 30 characters)  
~~TOPICS IN~~ MULTIETHNIC LITERATURES

**Cross Listed?**

Yes \_\_\_ No X

**If yes, do they meet together and fulfill the same requirement, and what is the other course.**

**How Many Times Can This Course be Taken for Credit?** 2

**Can the course be taken for Credit more than once during the same term?** Yes \_\_\_ No X

**FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:**

**Description of the Expected Learning Outcomes:** Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at <http://www.csus.edu/acaf/example.htm>

Students will be able to:

- Understand multiple ethnic literary representations on a specific topic, historical moment, or literary genre or form in American, British, or World literatures.
- Discuss salient issues or forms of a particular topic or feature of multi-ethnic literary expression.
- Read with insight and analyze at least two different ethnic literatures.
- Discuss in detail and with understanding the intricacies of the interrelationships of at least two different ethnic literatures.
- Situate literatures in relation to the historical and social experiences at least two different ethnic groups in American, British, or World literatures.
- Produce a literary analysis paper that demonstrates understanding and knowledge of at least two different ethnic literatures.

**\*\*Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

**Assessment Strategies:** A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

1. Evaluations of general class participation
2. Evaluate individual formal class presentations
3. Evaluate informal and formal papers submitted for the course

**For whom is this course being developed?**

Majors in the Dept  Majors of other Depts  Minors in the Dept  General Education  Other

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes  No

If yes, identify program(s):

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes  No

If yes, attach a description of resources needed and verify that resources are available.

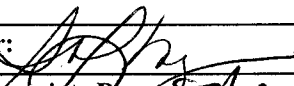
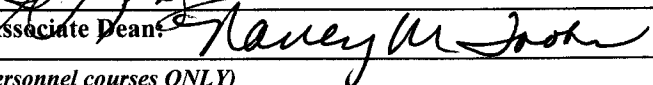
Indicate which department or programs will be affected by the proposed course (if any). English

***The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.***

**Approvals:** If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

**Signatures:**

**Date**

Department Chair: 	4/29/09
College Dean or Associate Dean: 	5-6-09
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

**Distribution:** Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.



## ENGL 180Z COURSE PROPOSAL APPENDIX A: INTERNMENT

English Department/College of Arts and Letters  
California State University, Sacramento

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<b>PROFESSOR</b>	Dr. Hellen Lee-Keller
<b>OFFICE &amp; HOURS</b>	Calaveras 113 TBA Office hours are on a drop in basis unless you sign up in advance on the appointment sheet posted on my door. Signing up will guarantee you a specific time. If I have a student in my office during your time, please let me know that you have arrived and I'll wrap up quickly.
<b>CLASS TIME &amp; LOCATION</b>	TBA
<b>EMAIL</b>	leekeller@csus.edu
<b>WEBSITE</b>	<a href="http://www.csus.edu/indiv/l/leekellerh/">http://www.csus.edu/indiv/l/leekellerh/</a>
<b>GE AREA IF APPLICABLE</b>	Fulfills Area C4 and Race and Ethnicity
<b>PREREQUISITES</b>	None.
<b>FINAL DUE</b>	Complete portfolios must be delivered to me in person in my office by Monday, 5/18, between 1-2 pm. If I do not have your portfolio by the time I leave, you will receive a failing grade for the entire course. Plan accordingly for traffic, technology, travel, etc.
<b>CAVEAT</b>	You are responsible for knowing and understanding all the course requirements and policies. This syllabus is subject to revision at the discretion of the instructor.

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### CATALOG COURSE DESCRIPTION

Comparative analysis of two or more ethnic literary and cultural production, with an emphasis on relationships among history, politics, and culture in American, British, or World literatures. May be repeated for credit as topics vary.

### SPECIFIC TOPIC DESCRIPTION

What does it mean to be an American? Who gets to decide? How long does one have to live in this country to claim Americanness? One way to begin to think critically about what "being an American" means is to take a close look at a particular moment of U.S. history from many of its different ethnic literary representations. In this course, we will look at a critical moment in U.S. history: World War II. While much has been made of the Greatest Generation that Fought for Freedom, this same generation also imprisoned millions of its own ethnic citizens — children, women, and men — without cause. The concentrated placement of Japanese Americans into holding camps by the U.S. government during World War II has often been compared to the contemporaneous segregation of Jewish Europeans into death/work camps by the Nazi regime. The enactment of the U.S. Executive Order 9066 resulted in destroyed lives, lost homes, failed businesses, broken friendships, and ruined families. At the same time, other ethnic groups both benefitted from internment as well as tried to forge inter-ethnic and inter-racial alliances.

**CATALOG COURSE OBJECTIVES**

- Understand multiple ethnic literary representations on a specific topic, historical moment, or literary genre or form in American, British, or World literatures.
- Discuss salient issues or forms of a particular topic or feature of multi-ethnic literary expression.
- Read with insight and analyze at least two different ethnic literatures.
- Discuss in detail and with understanding the intricacies of the interrelationships of at least two different ethnic literatures.
- Situate literatures in relation to the historical and social experiences at least two different ethnic groups in American, British, or World literatures
- Produce a literary analysis paper that demonstrates understanding and knowledge of at least two different ethnic literatures.

**SPECIFIC TOPIC OBJECTIVES**

By interrogating the social, ethical, religious, education, political, economic, and legal implications of “interning” millions of U.S. citizens for no other reason than “they don’t really look like us,” we will examine how certain bodies get marked as insiders or outsiders depending upon national fears and desires. We will analyze who is the “us” and who is the “them.” In particular, we will investigate the contradictions and contingencies embedded in these definitions of inclusion and exclusion from multiple literary representations of ethnic and racial difference.

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**REQUIRED TEXTS & READINGS**

Copies of most readings will be available at the University Library Reserve Book Room and any films will be on reserve in the Library Media Center. The Course Reader is available at University Copy and Print, 446 Howe Ave, 916.929.6147, in the courtyard of the Safeway shopping plaza at Howe and Fair Oaks.

- Himes, Chester. *If He Hollers Let Him Go*. 1945.
  - Houston, *Farewell to Manzanar*. 1973.
  - Murayama, *All I Asking for is My Body*. 1975.
  - Kim, *Clay Walls*. 1986.
  - Kogawa, *Obasan*. 1981.
  - Okada, *No-No Boy*. 1957.
  - Okubo, *Citizen 13660*. 1946.
  - Spiegelman, *Maus*.
  - Valdez, *Zoot Suit*.
  - Wiesel, *Night*. 1960.
  - Lee-Keller, *Guidelines for Critical Thinking, Reading, and Writing*.
  - Course reader
  - Dictionary, collegiate level
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**METHOD OF INSTRUCTION: Lecture and Discussion**

**Class Meetings:** This course is a combination of a lecture and discussion led by the professor. Each day there will be a short lecture designed to situate the readings and concepts that will be followed by student discussion of the topics for the day/unit. Students are expected to contribute to discussion each class meeting. See Course Policies for Participation and Preparation.

**Online Component:** You must have a Saclink email account and check it **daily** for information regarding the course. Important information, assignments, or changes may be announced via email.

When you contact the professor via email, allow at least two to four (2-4) working days for a response to your email. You must put in the subject line: **Course number, your name** (example: ENGL 123, Student Smart). Any other format is likely to be deleted or automatically redirected to bulk mail.

Students will be required to share an email address with their peers for the purposes of further study and inquiry via email exchanges, coordination of group work, or other situations related to course work. These emails must be kept confidential and must not be shared with anyone outside of the class.

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## COURSE ASSIGNMENTS AND PROJECTS

**Assigned Reading Annotations (ARA):** ARAs should provide potential readers a clear and accurate sense of the author's argument and your assessment of how it is situated in the field. ARAs should not be evaluations of the work's usefulness, quality, or reader's preferences and tastes. These should be about 500 words. First paragraph should succinctly summarize the main argument and one example of how that argument is supported with evidence. Second paragraph should articulate what the author's stated stakes of the argument are and what you see them to be. You will have five opportunities to turn them in. Your lowest score will be dropped.

**Project Proposal:** Project proposal should be 500 words. Clearly identify your research question: your argument or hypothesis (what), which texts and methodologies you will be using and why (how), the stakes of your argument (why). Be sure to skim ahead to see if any of the approaches that we will be covering later in the semester might be a better fit for you. Once you've decided upon a topic, you will not be permitted to change. Plan ahead accordingly.

### Research Project, choose one of the two options:

**1) Annotated Bibliography:** 15 items (around 100 words, each item) relevant to your research. There should be an even balance among primary and secondary texts, books and articles, criticism and theory, foundational and contemporary works. Book reviews, tertiary texts, and other similar items are not acceptable since you should be working with substantial materials that you need to delve into your topic. Begin this right away after consultation with professor. Do not wait until a couple weeks before it's due to begin. Each entry should mention how source is useful to thinking about your research. You will also need to include 4- to 5-page introductory essay explaining the logic of your entries, the connections to one another, how it's situated in the field, and the relevance for your research. Please see assignment sheet for more details.

**2) Final Paper:** Conference length (8- to 10-pages), must examine a primary text of your choosing and your interpretation and analysis must be supported with close readings and with secondary sources. Your paper should demonstrate the text-based interpretive and analytical skills that you've polished or learned this semester. Please see assignment sheet for more details.

**Peer Review:** Peer reviews serve two main purposes: 1) to get feedback on your own writing, organization, argumentation, etc., and 2) to learn about your own writing by responding to another's strengths and weaknesses in their writing. As such, peer review is very similar to a writing group, which all advanced post-baccalaureate students should be a part of. In this way, peer review is crucial part of writing as a process of discovery, learning, articulation, and critical thinking. Thus, even responding to a very poorly written paper will give you an opportunity to recognize similar problems in your own writing and to come up with creative solutions for particular problems. Peer reviews should follow the questions and format as written in *Guidelines*. You will be graded on how complete, thorough, and conscientious you are in your peer review.

**Portfolios:** You must keep all copies of the work you produce this semester, including peer reviews, and include them in your final portfolio with a cover sheet attached. The cover sheet is a meta-cognitive statement of your